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### LITERATURE.

*Russia.* By D. Mackenzie Wallace, M.A., Member of the Imperial Russian Geographical Society. In Two Volumes. (London : Cassell, Petter & Galpin, 1877.)

It is very seldom that so readable a book as Mr. Wallace's *Russia* contains so much solid information. Readers who object to instruction without entertainment will find nothing to prevent their enjoying the majority of its chapters. Everyone can appreciate the merits of those parts of the work which deal with "Travelling in Russia," or with life "In the Northern Forests;" the record of the author's "Voluntary Exile" in a Russian village, and his experiences of "A Medical Consultation" therein; the elaborate picture of "A Peasant Family of the Old Type;" the sketches of "The Peasantry of the North," the "Finnish and Tartar Villages," the "Pastoral Tribes of the Steppes," the "Cossacks," and the "Foreign Colonists on the Steppe;" and the characteristic portraits of typical "Landed Proprietors" of the Old and the New School. The chapters of which we have quoted the titles occupy about 320 pp. Those which describe "A Village Priest," and give an historical account of "The Dissenters" and a picture of life "Among the Heretics," will also prove generally interesting. They and the chapter on "Church and State" occupy about 100 pp. Very readable also will be found the greater part of the historical chapters, occupying about 180 pp., and dealing with "The Tartar Domination," describing and accounting for the position held by "The Noblesse," showing how and why "The Towns and the Mercantile Classes" lag so far behind the municipalities and the merchants of the West, giving an idea of the connexion between "St. Petersburg and European Influence" and the differences which distinguish that city and the *Zapadniki*, or Westerns, from "Moscow and the Slavophils," and tracing the immediate effect produced upon Russia by "the Crimean War." Thus about 600 pp., or two-thirds of the work, are likely to prove as interesting to ordinary readers as they are certain to be instructive to those who are above the average. And even in the remaining third there are scores of pages which may be pleasantly skimmed by hasty eyes, without the slightest idea being conveyed to the brains connected with those orbs of the patient labour undergone in laying the solid foundations on which Mr. Wallace's light but strong literary structures rest. It is to the chapters on the Emancipation, contained

in the last-mentioned part of Mr. Wallace's book, that, after cordially recommending the whole of the other parts, we propose to call the special attention of our readers. Would our space allow it, we would gladly dwell at equal length on its other chapters, those describing the communal institutions of the Russian peasantry, the reformed law-courts, and the *Zemstvo*, or new system of local self-government, and discussing the Eastern Question and the territorial expansion of Russia.

In listening to what Mr. Wallace has to say about the Emancipation, we should bear in mind that he speaks with authority on the subject. He is not the mere mouth-piece of other persons' opinions. He has seen more of the actual working of the Act, and of its effect upon both proprietors and peasants, than any but very few Russians. He has talked the question over with most of the statesmen and jurists who took a leading part in carrying out the measure, and he has attended on his visits of inspection the official sent by Government on more than one occasion to enquire into the changes which have taken place since the Emancipation in various parts of Russia. Accordingly his statements are based upon very special and very extensive information. For that very reason he speaks cautiously, and seldom commits himself to prediction. The chances are that his utterances would have been more decided, his conclusions more sweeping, if they had been committed to writing at a much earlier stage of his studies.

It takes time to become well acquainted with the Russian peasantry. Russian cultured gentlemen and ladies may be studied out of their native land, at Paris, or Baden, or Nice, or any other of the cities in which they most congregate; and some idea, although a very incomplete one, can be gained from their society of what the educated classes of Russia are like. But the peasants can be studied only at home. And to study them aright, their language must be familiar to the student. Even then he may be led astray if he prosecutes his studies in one spot only. He ought to see, if not many cities, at least many men, before he can claim to be quoted as an authority. All this Mr. Wallace has done, and therefore he deserves to be listened to with the greatest attention.

Before describing the Emancipation of the Serfs, it was necessary for him to explain how the Russian peasants became serfs and what serfage really was. Russians themselves often assert that slavery never existed in Russia, and that the fixing of the serf to the soil was unheard of until the latter part of the sixteenth century. But Mr. Wallace produces evidence in support of his opinion that "the power of the proprietors over the peasants came into existence, not suddenly, as the effect of a ukase, but gradually, as a consequence of permanent economic and political causes," and that Boris Godunof, to whom the enthrallment of the peasants is generally ascribed, "was not more to blame than many of his predecessors and successors." The fact was that, owing to various hostile influences, "a considerable

part of the peasantry were practically serfs before serfage was recognised by law." But, even after the peasant had become attached to the soil, he retained for some time all the civil rights he had previously enjoyed, except that of changing his domicile. Gradually, however, the proprietors introduced among their peasants "a patriarchal jurisdiction similar to that which they exercised over their slaves, with fines and corporal punishment as means of coercion." Then they proceeded to illegally sell their peasants without the land on which they were settled. And, eventually, their right to do so "was formally recognised by various Imperial ukases." Even then some distinction was made by law between the serfs and the slaves. But this was "obliterated by Peter the Great and his immediate successors." It was during the reign of Catherine II. that "serfage may be said to have reached its climax." The serfs "had no legal means of self-defence;" if they presented complaints against their masters they were "punished with the knout and sent to the mines." And it was but rarely that the authorities interfered in their defence. It is true that a lady named Saltykof was brought to justice in 1768, for having tortured to death about a hundred of her serfs, chiefly women and young girls. But such cases as these "had not the slightest influence on the proprietors in general." Under the Emperor Paul appeared the first decided symptoms of a change. Alexander I. commenced "a long series of abortive projects of a general emancipation," and under Nicholas "no less than six committees were formed at different times to consider the question. At last, in March, 1856, soon after the conclusion of peace with the Western Powers, the present Emperor requested the nobles at Moscow to consider how serfage could best be abolished "from above." But if the nobles took the question into consideration, they arrived at no result. So the Emperor created the "Chief Committee for Peasant Affairs," which brooded over the question, but did very little. At length the Emperor publicly expressed a hope that with the help of God and the co-operation of the nobles, the work of Emancipation would be successfully accomplished. "The die was cast, and the Government looked anxiously to see the result." Enthusiastically hailed by the press, the Emperor's words were well received by a large section of the nobles, who were then "more or less affected by the new-born enthusiasm for everything just, humanitarian, and liberal." At the same time, among another large section, they produced a wide-spread dissatisfaction and alarm. "No protest, however, was entered, and no opposition was made," and during 1858 a committee for the consideration of the question was opened in almost every province in which serfage existed. The Reports sent up by these provincial committees were laid before an "Elaboration Commission" at St. Petersburg, composed partly of officials and partly of landed proprietors named by the Emperor. This commission gradually drafted what we may call an Emancipation Bill. The deputies who were summoned to St. Petersburg from the pro-

vincial committees were by no means pleased when they found that their advice was not asked, and some of them presented petitions to the Emperor protesting against the manner in which they had been treated. But all they got by their move was "a formal reprimand through the police." From the Elaboration Commission the Bill passed to the Committee for Peasant Affairs and the Council of State. But the Emperor intimated that he would allow of no fundamental changes. "You must remember," he added, "that in Russia laws are made by the autocratic power." So the Bill became an Act. "On February 19, 1861, the law was signed, and by that Act more than twenty millions of serfs were liberated." These were the serfs belonging to the nobles. The "State peasants," or serfs attached to the State demesnes, who were ruled by officials instead of by owners, numbered about as many millions more. As soon as the law was passed, the proprietors "faithfully put it into execution." The peasants at first did not fully understand it. As to their freedom, they did not trouble themselves much about that. But they were dissatisfied with the amount of land conceded to them, or rather with the fact of their having to pay for any part of it. Three months elapsed before the Arbiters were appointed who were intended to explain the law to them, and during the interval some disorders occurred. But "there was nothing which even the most violent alarmist could dignify with the name of an insurrection. Nowhere was there anything that could be called organised resistance." And, before long, the Arbiters, of whom Mr. Wallace speaks in the highest terms, succeeded in explaining the law to the peasants, and smoothing away all difficulties which arose between them and the proprietors. Thus was successfully carried out the gigantic reform of the Emancipation. The chief merit, says Mr. Wallace, "undoubtedly belongs to the Emperor." But the important part played by the nobles, he adds, must not be overlooked, nor should it be forgotten "that considerable merit is due to the peasantry for the patience and long-suffering which they displayed, as soon as they understood the law."

Into the details of the change which was effected, so far as the allotment of lands to the peasants and the dues demanded of them are concerned, we cannot enter. But full and clear information upon these points is given by Mr. Wallace. The main economical features of the change were that the peasants at once came into full possession of their homesteads; that the communes to which they belonged received in usufruct about half the arable lands belonging to the proprietors, in return for certain yearly dues in money or labour; and that the Government offered to assist the communes to redeem the dues, and thus to make those lands their own. The peasants, at first, were dissatisfied with these arrangements, holding that the lands all belonged to them, though they were themselves personally subject to the nobles. In one village the commune "sent a deputation to the proprietor to inform him that as he had always been a good master, the *Mir* would allow

him to retain his house and garden during his lifetime." In another place—

"it was rumoured that the Tsar sat daily on a golden throne in the Crimea, receiving all peasants who came to him, and giving them as much land as they desired. And a large number of peasants set off to take advantage of his liberality, and had to be turned back by soldiers."

The work of redeeming the dues, or purchasing "the land ceded in perpetual usufruct," has not yet been completed.

"The dues were capitalised at six per cent., and the Government paid at once to the proprietors four-fifths of the whole sum. The peasants were to pay to the proprietor the remaining fifth, either at once or in instalments, and to the Government six per cent. for forty-nine years on the sum advanced."

This arrangement was generally accepted by the proprietors, but the peasants were slow in adopting it. Out of nine millions and three-quarters of male serfs freed from personal obligations towards proprietors, exclusive of the "domestic serfs" who received no land, "only about seven millions and a quarter had already, at the beginning of 1875, made redemption contracts," and of the contracts signed at that time, about sixty-three percent. were "obligatory"—that is to say, the proprietors "accepted the four-fifths from the Government as full payment, and the operation was thus effected without the peasants being consulted."

Mr. Wallace has given us two excellent coloured maps of Russia, the one showing "the density of population," and the other the "zones of vegetation." The forest zone to the north-east of St. Petersburg "contained almost no serf-owning landed proprietors." In the "northern agricultural zone" the proprietors incurred serious loss by the abolition of serfage. They have nearly all given up farming, and let as much of their land as possible to the peasants. They now live in the towns, earning a livelihood in the public service, or commercial and industrial undertakings, and their deserted houses are left exposed to the ravages of time. In this zone, also, the land being poor, the dues to which the peasants are subject are "in excess of the normal rent," and it is with great difficulty that they pay them. In fact "their condition is evidently becoming worse, for the official statistics show that the number of cattle in these districts is decreasing, and we know that decrease of cattle means less manure and less abundant harvests." But the proprietors of the southern agricultural zone, Mr. Wallace believes, "have suffered no pecuniary loss by the Emancipation, if the economic changes which have occurred since that time be taken into consideration;" many of them finding "that farming with free labour gives a fair return for the capital expended, while those who do not attempt farming derive a considerable revenue by letting their land to the peasants." In this zone, also, the land is really worth more than the dues paid for it, so that the position of the peasants is better. Everywhere, however, they are heavily taxed. The combined amount of taxes laid upon a peasant family, exclusive of land dues, is about 3*l.* a year, "a very heavy burden for the great majority

of peasant families." Mr. Wallace sums up his admirable account of the Emancipation by saying that Russia is now undergoing a great economic revolution, and is suffering from the evils which a state of transition involves. But "we may confidently assume that she will in due time successfully overcome the agrarian difficulties that still lie before her."

Of the *Mir*, or village community, Mr. Wallace gives a clear and carefully-written account. Without committing himself to any decided opinion upon its future destiny, he sketches its past history and defines its present position. With equal clearness and impartiality he describes the working of the *Zemstvo*, which consists of an assembly of deputies, from among the members of which is elected a permanent executive bureau, intended to undertake, within certain clearly-defined limits, whatever measures seem likely "to increase the material and moral well-being of the population." To "The Imperial Administration and the Officials" an equally good chapter is devoted—one the reverse of complimentary to the Administration of the past. And the account Mr. Wallace gives of the new law-courts is exceedingly good. What he says about the Eastern Question is likely to be read with special interest just now, as conveying the opinions of one who is exceptionally qualified to speak upon the subject, not only by knowledge of a most rare kind, but also by a singular capacity for seeing both sides of a question. Without by any means assuming that the policies of England and Russia can never disagree, he is yet of opinion that the two countries have many interests in common, and that it would, indeed, be a grievous error if they were at any time to be led into "fighting about a misunderstanding."

W. R. S. RALSTON.

*Charles Kingsley; his Letters and Memories of his Life.* Edited by his Wife. (London: Henry S. King & Co., 1876.)

THESE two volumes form a very noble and touching memorial of one of the half-dozen, or possibly the dozen, men who have done most to influence English life in our day. We opened them not without misgiving, knowing well the difficulty of the task of selection where the materials are so abundant and so varied—in addition to the mere physical labour of reading, sorting, and copying—and entertaining serious doubts whether the nearest and dearest relative was likely to paint the picture so well as a comparative stranger, when painting not for the inner circle of loving friends, but for the outside world. After finishing the book, however, we may own frankly that our misgivings and doubts were quite groundless. There is a something in Mrs. Kingsley's work, a consciousness, as it were, of a living presence (we scarcely know how to express it) which is more valuable than any mere literary skill or scientific knowledge (though neither of these is absent) for setting the man before us. We meet it on the title-page, where the letters and memories are said to be "edited by his wife," not by his *widow*; and it is with us to the end, where (p. 476,

vol. ii.) Mrs. Kingsley is almost drawn into words of apology for having in some measure lifted the veil from the inner life of one who would have shrunk from such an unveiling; but has felt, after all, that by her method his countrymen will be able to understand much that seemed contradictory in his character and teaching, and to follow the steps by which he arrived at his most startling conclusions, better than they could by any other. We are sure that every single-minded reader will agree, and will rise from the book with a feeling of cordial respect and gratitude to her, not only for this last labour of love, but for the life-long faithfulness and devotion which alone made the life she records possible. About the time of their first meeting in the summer of 1839 (vol. i. p. 44), Charles Kingsley was on the point of resolving to start for Council Bluffs, then the palaver-ground of trappers and Indians, and to throw himself into the wild life of the West, "escaping from a civilisation which only tempted me and maddened me with the envy of a poor man." Thirty-four years later, on May 11, 1873, he looked across the Mississippi at Council Bluffs, from Omaha, the city of departure of the Pacific Railway, staring (as he says) until the tears came, and thanking God for his wife (vol. ii. p. 433). Those who knew him as a young man can testify how strong the temptation to such a step must have been to his eager, shy, intensely vigorous and powerful, and yet sensitive nature in those early days. Had he gone America might have gained a Bret Harte half a generation sooner; but English-speaking folk would have missed books which have set their seal strongly and deeply on our people in all lands where the race is scattered; and England, the example of a life's battle which she could ill afford to have lost in times like these. We believe that the assurance of this, and that by her labour since his death she has been faithfully carrying on her husband's work, will come to her from all sides, to remove any shadow of doubt which may still linger in her mind.

But it is one thing to enjoy the book, and another to review it in any passable manner in such space as we can command. For—

"So many-sided was he," says Mr. John Martineau, his pupil at Eversley in 1850, in the admirable paper which he has contributed to the *Life*, "that he seemed to unite in himself more types and varieties of mind and character, types differing as widely as the poet from the man of science, or the mystic from the soldier; to be filled with more thoughts, hopes, fears, interests, aspirations, temptations, than could exist in any one man, all subdued or clenched into union and harmony by the force of one iron will, which had learnt to rule, after many a fierce and bitter struggle" (i. p. 290).

All that we can hope to do is to glance at one or two of the objects which were nearest his heart, and note how loyally and faithfully he strove for them. Foremost of these was the maintenance and reform of the Church of which he was an officer. And so he set himself to fight a life-long battle against the asceticisms, ritualisms, superstitions, which were weakening and corrupting her, and against which he held that her national constitution was a standing protest. The nation, he insisted, is "a spiritual body" as

well as the Church, and God the King of the one as of the other. He guides and rules the nation as truly and surely as He does the Church, and cares for political and scientific just as much as for (so-called) religious events. But from Calvinist, Evangelical, and High Church, as well as from Romish pulpits,

"has gone forth the message that the devil and not Christ is the Lord of this present world; that men are sent into this world to get their souls saved in the next; that the State has nothing to do with religion, or clergymen with politics; that God is not the Father, nor Christ the Lord, of all men, but only of a chosen few, whether 'episcopally baptised,' or 'converted,' or 'elect'" (i. p. 254, &c.).

And beneath these heresies lies the even more deadly one, that God cares for men's souls but not for their bodies. As a parson, a Churchman, and an Englishman, it was this battle which he was fighting all his life; in his books from the *Saint's Tragedy*, in 1848, to *Health and Education* and the *Westminster Sermons*, in 1874; in his voluminous correspondence, his parish and public work. At first sight it may seem that in his later years he had changed his front; indeed, we have heard it said that his devotion to the sciences of health and sanitary reform showed that he had come to look upon his early Church views as untenable. We cannot, however, think that any careful reader will carry this impression away from the *Life and Letters*. It was not that he had changed his views, but that the stress of the battle had shifted to another part of the field. So he put his main strength in his later years into teaching that the body too is divine, and that the recognition of this truth, and the study and knowledge of the body, and all its wants and powers, and its influence on the soul, to which that recognition would lead, is the most pressing need of England, and, indeed, of all countries, and must go hand in hand with religion as a foundation of morality. But his last volumes of sermons show that it was not because his theological views had changed, or his religious convictions weakened, that he was preaching the science of health as a part of his Gospel. It was in these last years of his life, when sanitary reform occupied him most, that he won that influence in the army described by Colonel Strange (vol. ii. p. 374) by preaching "a creed which a soldier could live by," founded on the fatherhood of God and the manliness of Christ, and the holiness of nations and national life. Anyone who will compare them will find this identical with that one which he had preached twenty-five years before to working-men, in the days of Christian Socialism.

In the same way those interested in the study will find that the great supposed change in his political faith was really on the surface only. His defence of the Peers in 1867, for instance, as representing every silver fork in Great Britain, "the incarnation of the hereditary principle," not a caste, or even a class, but "a certain number of specimens of a class chosen out by the accident (and a very fair choice, because it prevents quarrels and intrigues) of being eldest sons" (vol. ii. p. 243-4), is only a repetition of what he

said again and again when he was known as the Chartist parson.

And so we shall find it through all the varied departments of his wonderful activity. The man grew splendidly to the end of his life, but changed little. Up to the last his mind was working and throwing out new suggestions on the great subjects which had occupied him thirty years before—as when he urges that the universities should teach the élite of the English aristocracy who pass through their hands the practical duties of landlords, agricultural drainage, sanitary reform, and sanitary police (ii. p. 357-8), and bursts out at the end of his inaugural address to the Social Science Congress in 1869, as president of the education department:—

"No one is more deeply, yea awfully, convinced than I am of the need of sound religious teaching. But no one is more deeply, yea awfully, convinced than I am that even the best religious teaching, especially in these days, will bear but stunted and shrivelled fruit, unless accompanied by physical teaching; and thus supported (as all human thought should be), in the minds of teachers and children alike, on a substratum of truth, reason, and common sense" (ii. p. 303).

The *Life and Letters* have not only thrown new light on his writings and his public career, as the brilliant poet, and novelist, and historian, the earnest preacher and moralist, the courageous political and social reformer. Were this all, we should have much to thank the editor for. But, beyond and behind all this, they have brought out the man as he lived in his own home, tender and true, brave and helpful, full of gentle compassion for all weakness except his own, loving all men as his brethren, and Nature as the visible garment of God, spread out for the delight and instruction of His children—a true and noble Christian Englishman, who, we can well believe, in the highest and holiest of all human relations, "never stooped to a hasty word, an impatient gesture, or a selfish act, in sunshine or in storm, by day or by night, for six-and-thirty years" (ii. p. 477). Those who knew and loved him best will be the first to own how little they really knew, and will be able to treasure his memory as an even more precious possession than they had thought it to be—an example of how to live and how to die.

T. HUGHES.

*The Persecution of Diocletian; a Historical Essay.* By Arthur James Mason, M.A., Fellow of Trinity College, Cambridge. (Cambridge: Deighton, Bell & Co., 1876.)

THE work before us, which is an expansion of a Hulsean prize essay, is a learned and very interesting account of one of the most momentous epochs in the history of the Church and the Empire, drawn from a careful study of the documents of the period. The relations of Church and State, from the issuing of Diocletian's first persecuting edict to the great "Toleration Act" of Constantine, have, we think, never before been so carefully examined or so fully described by any English writer. The fault of the book may be summed up in saying that Mr. Mason appears as a thorough-going advocate for

Diocletian, and that the result is a distorted and inharmonious picture.

It is hardly necessary in these days to argue against the old ogreish conception of a persecutor. It has come to be generally recognised that Diocletian was one of the ablest rulers that ever ascended a throne, and that he set himself to one of the greatest tasks ever undertaken by man—the reorganisation of the unwieldy Roman Empire. He “found the Empire a chaos without form and void, and within twenty years evoked a Golden Age” (p. 211). He does not appear to have had any delight in cruelty, but he was not scrupulous as to the means by which obstacles were swept aside from his path: he evidently did not disapprove, for instance, of the removal of Carus and Numerian, nor did he hesitate to stab Aper with his own hand—a transaction which Mr. Mason (p. 4) “hardly thinks of reckoning a serious crime.” He was “not a sentimental man;” he “did not scruple to use the sword when policy recommended its use” (p. 134); when a district was “in an inflammable state” he by no means shrank from “the letting of a little blood to cool it” (p. 125); he was capable, in a fit of fury, of ordering a number of workmen to be placed alive in leaden coffins and thrown into a river (p. 270); in fact Constantine, who certainly had opportunities of knowing, drew no distinction between the savagery of Diocletian and that of the two Maximians (p. 143). With regard to another side of his character, if he was not fanatical, he was yet evidently a more than usually devout Pagan, and—as is shown by his assumption of the title “Jovius”—desired to be regarded as the earthly vicegerent of the Supreme Deity of the old Roman Pantheon. We can hardly doubt that he wished to make the old Paganism, which he could understand and to a great extent control, the religious bond of the Roman Empire. That such a man should have looked with favour upon the Christian Church is, we think, impossible. A brotherhood which, in Mr. Mason’s words (p. 132), “ran through all peoples, nations, and languages, like the veins through a man’s body,” could not be exactly acceptable to an organising emperor, however naturally tolerant. If we can imagine the feelings of a Governor-General who should discover the existence of such a brotherhood in India, we shall probably have some conception of a Roman Emperor’s disposition towards the Christian Church. Diocletian’s actual attitude towards it is described by Mr. Mason (p. 286) in an extremely happy phrase, as a “sensible statesmanlike hostility.”

Nevertheless, one of the points on which he claims originality—for, “contrary to an established etiquette,” he does “pretend to something not unlike originality” (Preface, p. vii.)—is the notion that Diocletian “constituted himself the protector of the Church” (p. 52), that “Constantine’s Church policy was a fulfilment of Diocletian’s design” (p. viii.). Here we think his claim to originality perfectly justified; but he has shown no sufficient ground for overthrowing the common opinion.

That Diocletian had a high regard for in-

dividual Christians is probable enough; just as many men who hate and even persecute the Roman Church have a high regard for individual Roman Catholics. It is also probable that he was aware of the loyal and peaceable principles professed by Christians; but he was too experienced a statesman to be unaware that practice often varies widely from principle, and that a party in power is a very different thing from a party oppressed. His friendship for Christians, and his knowledge of their peaceable tenets, no doubt joined with his knowledge of the real power of the Church and his shrinking from a great convulsion to render him unwilling to begin persecution; it is even possible that, but for the urgency of Galerius and Hierocles, his reign might have passed over without any overt hostility to the Christian faith. But we can find no ground for supposing him favourable to the Church. And when he once began to persecute, his persecution was distinguished from those which had preceded mainly by its consistency, and its statesmanlike adaptation of means to ends. Mr. Mason makes much of the contrast between Diocletian’s first edict and that of Valerian; to us the difference seems to be—so far as we can judge in the absence of the actual text—that Diocletian’s is more simple and systematic, and that it is skilfully adapted to make the position of Christians intolerable, without producing actual martyrs; it had been discovered that the blood of martyrs was the seed of the Church: “that coarse plan of slaughtering Christians right and left was proved by experiment to be unsuccessful altogether” (p. 134). When Mr. Mason speaks of this document as a mere “Tests Act,” as containing “nothing to constitute a persecution” (p. 132), as “the mild first edict” (p. 117); when he says that in it “we have nothing of the nature of an onslaught,” we cannot refrain from expressing our astonishment; for he had himself just before pointed out (p. 103) that not only were all churches to be instantly levelled with their foundations, and all copies of the sacred books committed to the flames, but “all Christian men who held any official position were to be reduced to the position of those who had no civil rights whatever; to whom, consequently, torture might be applied; who might be sued at law, assaulted, plundered, have their wives defiled, without the barest possibility of legal defence or redress.” To ordinary apprehension, this seems to sanction something not unlike “onslaught.” In another case, Mr. Mason’s interpretation of an edict seems even more remarkable. An amnesty was published on Diocletian’s attaining the twentieth year of his reign. At the same time was published an edict having special reference to those who were in prison for the crime of holding office in the Church; these (Eusebius tells us) were to be released if they sacrificed; if they were obstinate, they were to be lacerated with unnumbered torments; or, to use Mr. Mason’s very odd expression (p. 207), “if they needed some encouragement to take advantage of it, any kind of torture might be thrown into the scale of freedom.” He adds, with seeming gravity, that “this clause of the decree of amnesty was intended as a special act of

mercy to the Christian Church.” To us it seems that torture was added to imprisonment. So far as appears, before the issuing of this edict the Christian officials might have continued quietly in prison; after it, they were to be tortured indefinitely unless they apostatised. The edict says grimly, “The amnesty does not apply to officials of the Church, unless they purge themselves of the contempt for which they suffer; but let the gaols be cleared of them anyhow.” If, at the jubilee of George III., a proclamation had been issued releasing the thieves and highwaymen, and adding, “let the poor debtors also be set free, if they pay their debts; and if they will not pay, let them be put in the pillory and flogged at the cart’s tail”—we think that the debtors would scarcely have recognised the “special act of mercy.”

In his conception of Diocletian’s character, and of his attitude towards the Church, we think Mr. Mason paradoxical and mistaken; but on some subordinate points he seems to have thrown new light. He shows (p. 211 ff.) that it is possible to acquit Diocletian of any real participation in the “Fourth Edict,” though we by no means think him justified in affirming that “the remainder of the year 304 was a blank in the personal history of Diocletian; the paralysis affected not only his body, but his mind;” the fact that he caused himself to be carried to see his new circus at Nicomedia seems to show that, weak as he was, his force of will was but little impaired. The heading of the edict against the Manichaeans—“The Emperors Maximianus, Diocletianus, and Maximinus, most noble Augusti, to Julianus, Proconsul of Africa”—is extremely perplexing. Mr. Mason, of course, cannot endure that Diocletian should be supposed to have participated in an edict of which he highly disapproves, and therefore supposes the “Maximianus” of the edict to be the younger of that name (*i.e.*, Galerius), and dates it, “without any qualms of misgiving,” from Alexandria, March 31, 308, when Diocletian was a private man; his name, he supposes, was inserted without authority by Galerius, or possibly by Maximin Daza. Here we by no means share Mr. Mason’s cheerful confidence. The notion that the decree “is quite contrary to all that is known of Diocletian” (p. 74, n. 3) seems wholly baseless. He was likely enough to desire to crush a comparatively insignificant sect like the Manichaean, even while he hesitated to attack so mighty a power as the Christian Church. In his discussion of the successive Edicts of Toleration (p. 327), by which full liberty was given to every man to “observe his own persuasion and his own cult,” Mr. Mason succeeds in showing that the supposed “Second Edict” of 312 is most probably a mere hypothesis.

Mr. Mason’s style is clear and lively, though sometimes too florid and sometimes disfigured both by affected modernism and affected archaism. Why recall so absurd a form as “runagate” (for renegade) where there is no allusion possible to an Old English original? It is little better than nonsense to speak (p. 92) of the “disestablishment” of a religion which was at the

utmost tolerated ; to speak of Julian as "an emperor who was once a clergyman" (p. 111) suggests a ludicrous combination of ideas, as does the expression "Dissenting wrath" (p. 170) applied to the Donatists of Africa ; the allusion (p. 331) to the Public Worship Regulation Act is in the worst possible taste. To describe the persecutions as directed against "us," as Mr. Mason does repeatedly, is a puerile affectation ; the category of Christians is so wide, and the circumstances of modern Christians are so different, that we do not readily identify ourselves with the persecuted Church of the third century. A still stranger use of the first person plural is that by which Mr. Mason identifies "us" English with the Britons (pp. 149, 251, 296).

In spite of these errors of taste and judgment, as we think them, the work will be found to contain an interesting account of the terrible life-and-death struggle of the Christian Church with the pagan State. The adaptations of the Acts of Martyrs are extremely well done, and the translations from Prudentius in particular so good as to make us wish for more by the same hand. We hope to see Mr. Mason hereafter engaged in some work in which we may enjoy his vivid and picturesque narrative without being distracted by paradox and affectation.

S. CHEETHAM.

*Life of Lord Byron, and other Sketches.* By Emilio Castelar. Translated by Mrs. Arthur Arnold. (London : Tinsley Brothers, 1875.)

WE cannot say that this Life of Byron is likely to enhance, or even to sustain, the reputation of Señor Castelar in England. It is a slight *réchauffé* of the well-known biographical and anecdotal facts, spiced with persistent and endless declamation. Everything is viewed with vague idealism, and presented with readily-flowing rapture. The tone is lofty, the aspiration high ; but it is the sort of book which an Englishman, a compatriot of the poet commemorated, could not and would not have written, and will not read. This, however, is not said wholly in depreciation of the work ; on the contrary, we think its profoundly un-English quality is one of the points which avail to give it a certain substantial interest. An English treatment of Byron equally rhetorical would be simply unbearable : but this treatment by a Spanish man of genius and eloquence, though we cannot exactly stand it, has its value as exhibiting the essential relation which the intellect and work of Byron bear to the general movement of mind. To Castelar, Byron appears divested of his national and temporary peculiarities, a great figure in the world's poetry—a leader of thought to all the nations ; personally, a kind of nineteenth-century Ossian or aesthetic skald, midway between a Greek Apollo and a "prophet of humanity."

There is no lack of mistakes odd enough to an English reader. The Lord Byron who preceded the poet in the title and the ownership of Newstead Abbey, here termed "one of his uncles" (should be grand-uncle), is said, after the fatal affray with Mr. Chaworth, to have "retired to his castle, and by

day chased the wild boar." We hope (but cannot vouch for this) that it may be less inaccurate to say that "by night he tamed crickets ; teaching them—by skill, patience, and punishments—to perform certain movements." The poet's mother becomes "Lady Byron" ; whereas she was not even entitled to the lower dignity of name, "the Honourable Mrs. Byron," which her son had the weakness of bestowing upon her. Why Byron, at the time of his first entering the House of Lords, should be credited with "an aquiline nose, and a beard divided with incomparable grace," we fail to understand. To call him, as Castelar frequently does, "the Saxon poet," is at least arbitrary ; and to say in conclusion that he was "of pure Saxon origin" is gratuitously wrong. We quote the concluding sentences as a specimen of a good deal of the like sort of thing contained in the biography :—

"All great poets are not merely phantasms which Nature creates in order that they may chase away pain and misfortune. This choir of mysterious and of celestial birds, which bring the nourishment of the ideal in their beaks, and the echoes of infinity in their verses, go through the world wafted by all breezes, drinking all the juices of Mother Earth, hearing all the poems of history, to form, in fact, the Iliad of the future—the Iliad of labour instead of war—the Iliad of right instead of the Iliad of privilege—the Iliad of humanity, in which each people shall form a choir and intone a canticle. When a poet of such marked individuality, and of such pure Saxon origin, as Byron, was able to turn his genius from its natural bent, and to attain to higher and broader flights than common, what cannot the children of more humanitarian races do and attempt ? They are gifted with a more flexible character, and have their consciences more imbued with the sublime conceptions of an ideal brotherhood. The great genius who lived to repeat the aspirations of all peoples, and who died young and unfortunate, among those who were the first imitators of liberty—the true poet of history, the artificer of human personality, the revealer of the conscience—deserves to be accounted in the book of human progress between our prophets and martyrs. He often wandered from the right path, but he was the echo of an uncertain age. Of him History may write, 'I forgive thee, for thou hast loved much.' And this age, the commencement of this century, which beheld the Apollo-like head of Byron crossed with sunbeams and with shadows, could exclaim—'This is my resemblance, this is my symbol !'"

Castelar's reference to Shelley is of a rather *naïve* kind.

"Shelley, the metaphysical poet—like Byron, exiled from his native country, and, like him, wandering through the world—had just died in a terrible tempest, less stormy than his own perturbed imagination. Byron took his body, and burned it on a grand funeral-pile, upon the sterile sand on the sea-shore ; throwing into that burnt sacrifice quantities of incense, which mounted in a cloud of smoke to the heavens like an offering of aspirations and of orisons, bearing with it the spirit of a poet who believed the heavens to be a vacuum, and always denied that, from the body of flesh which perishes, could proceed a life lasting for eternity."

The Memoir of Byron is followed by shorter notices of Victor Hugo, Alexandre Dumas, Emile Girardin, Manin, and Thiers. Manin is the object of the biographer's most ardent veneration ; Hugo also is treated with great respect and admiration. Girardin and Thiers are estimated as singularly gifted men, without such elevation of cha-

racter as would have availed to make their careers an authentic success of the higher kind. The article on Dumas is amusing : and generally we should give the preference to these briefer notices over the one on Byron. Throughout the volume the Spanish nationality and sympathies of the author, and his love for oratory, are developed in an interesting way.

The Preface to the Original Edition is here translated, written by "José Ramon Leal, of Havana." Señor Leal is quite as flowery as Señor Castelar, and his blossoms are of course a little cheaper to the literary enquirer. The gist of his preface appears to be that Castelar wrote about Byron when he was in England, and gave his manuscript to Leal in Tropical America, and to Leal's action the publication is due. The English reader may perhaps be a little surprised to learn that "the Saxon poet [i.e. Byron] found only in England a gloomy and frigid sky, dry skeleton trees without leaves or flowers, the country all harsh, frosty, and bitter :" but perhaps a Havanese knows more about perfidious Albion than a native of the United Kingdom.

The translating of this book must have been a difficult task : to make it read tolerably like English was not possible. Mrs. Arnold has done her work with spirit. Seemingly she is not familiar with Victor Hugo's writings : otherwise we should not expect to see Captain Phébus (of *Notre Dame de Paris*) spoken of as Febo, or the *Légende des Siècles* as *The Legend of the Ages*.

W. M. ROSSETTI.

#### AUSTRIA AND PRUSSIA DURING THE WAR OF LIBERATION.

*Oesterreich und Preussen im Befreiungskriege. Urkundliche Aufschlüsse über die politische Geschichte des Jahres 1813, von Wilhelm Oncken. I. Band. (Berlin : Grote, 1876.)*

THE extraordinary interest which this book has excited in Germany is fully justified. But the matter rather than the form constitutes its great value, and it would be more correct to call it a collection of diplomatic materials than an historical production. The riches which Herr Oncken, Professor in the University of Giessen, was fortunate enough to discover in the Vienna and Berlin archives were so considerable that the plan he has adopted in the construction of his book was almost the only one open to him. He makes the needful extracts from the documents, now made use of for the first time, and connects them by a commentary which does the greatest credit to his critical understanding. Besides this, the appendix contains copies of several documents the importance of which will be immediately appreciated when we mention that among the signatures affixed to them are those of Napoleon, the Emperor Francis, Metternich, Hardenberg. Amid much that is new and important, the information here furnished as to the political relations existing between Prussia, Austria, and Russia, immediately before the beginning of the War of Liberation is of the greatest value. The clear understanding between Prussia and

Austria, arrived at as early as the autumn of 1812, is for the first time put fully before us. For the first time full light is thrown on Metternich's object in wishing that Austria should play the part of arbiter of peace, on the conclusion of the treaty between Prussia and Russia in February 1813, and Knesebeck's negotiations at the head-quarters of the Czar, on the endeavours made by Prussia in the spring of 1813 to secure, first, the temporary neutrality of Bavaria and ultimately her defection from Napoleon. Oncken's researches in their results may be regarded as a sequel to those of Max Duncker, with whom, in his admirable treatise *Preussen während der Französischen Occupation*, he has many points of contact.

In endeavouring from the documents before us to form some notion of the policy of the three Powers now known by the name of the *Drei-Kaiserbund*, we see that the part Prussia played among them was, it is true, a very noble one, but at the same time very disadvantageous. From the very first, with equal cunning and consistency, Metternich pursued certain ends which, if attained, could not but give immense power to Austria. These were the political leadership of Austria in the negotiations for a general peace, her military leadership whenever it should appear advisable for her to join the confederation of war against Napoleon, and her actual supremacy in Germany on the general re-establishment of peace. Oncken must be admitted to be in the right when he places the predecision of the German question, which inflamed the noblest minds after the war, in the period antecedent to the outbreak of the war of 1813. "Long before Austria was in arms Metternich and Hardenberg were both agreed in their determination to put an end to Napoleon's ascendancy by force of arms; when it came to the question of what was to happen after the victory their roads diverged." While Metternich's programme then already included the sovereignty and absolute independence of all German Powers of the second and third rank, especially of the States of the Rhine Confederation, all question of the constitutional subordination of the same was, in advance, rendered impossible; thereby every plan of a united Germany, or a Germany divided by the Main into North and South, as Hardenberg's imagination pictured it, was condemned. The dualism of Prussia and Austria remained an unaltered fact; but it was only natural that the secondary and lesser States should annex themselves to the latter as being the shield of their sovereignty. In what way Prussia was to be compensated for her sacrifices remained uncertain.

In these endeavours Metternich saw himself seconded by Alexander of Russia. "At the very same time that, in March, 1813, Kutusoff was promising the German nation a Constitution of their own framing, his master, the Emperor Alexander, without one word of consultation, or coming to any understanding with Prussia, disposed, with his accustomed generosity, of the fortunes of Germany in favour of Austria." He left the political reorganisation of South Germany entirely to Austria, without reserving

to Prussia her rights on Ansbach and Bayreuth; he left the future fate of Saxony hidden under a veil, of evil import as regarded the demands of Prussia, and he expressed a wish that Austria "reprene son ancienne prépondérance sur les états d'Allemagne." Russia adopted similar tactics when it came to concluding the treaty of alliance with Prussia, and it was by his Polish plans that Alexander's line of action was chiefly determined. The memory of Knesebeck, who was entrusted by his king with the conduct of the final negotiations, has lately suffered severely under the attacks of Max Lehmann (*Knesebeck und Schön*, 1875), nor does Oncken entirely exculpate the Prussian diplomatist in uniform in that transaction with Russia. He accuses him of having omitted to give his Government timely notice of the resistance made by the Russians to the Prussian conditions. But at the same time he commends him for having, when he had seen through the Russian intentions, honestly, as a conscientious patriot, tried to serve his country's greatness. These efforts were without result. Behind his back, in Breslau, a treaty was concluded by the secret articles of which only a doubtful prospect of indemnity for the losses she had sustained since the war of 1806 was held out to Prussia, instead of the territory she had lost at the close of 1805 being restored to her. Prussia's policy seems to have been strangely duped; its leaders displayed an extraordinary mistrust in the power of the means at their disposal, and as extraordinary a freedom from suspicion in their judgment of the two other Powers. Certain as it is that the mistakes then made were a fatal forestalling of the future, yet the author judges Hardenberg, on whom the chief responsibility rested, perhaps rather too severely. He shows us only one side of the picture, and does not lay enough stress on the fact that for Hardenberg, too, the situation was a critical one. Between the uncontrollable enthusiasm of the people on the one side, and the too-often tested untrustworthiness of the Czar on the other, he had urgent grounds for choosing rather to hasten the conclusion of the negotiations than delay it in the hope of securing less unfavourable terms. The work in which Ranke has been intending for many years to give us a faithful picture of Hardenberg, and the projected publication of the Prussian State Papers, will, we hope, prove of the greatest value in deciding this question. We have only touched on the most important fruit of Oncken's researches. Other subjects, such as Knesebeck's secret missions to Vienna in 1807 and 1809, the true origin of the appeal "An mein Volk," the dread of the Austrian diplomacy of the "Tugendbund," are hardly less entitled to interest. We look eagerly for a sequel to a work which indirectly makes the greatness of the upward-start taken by the nation in those glorious days appear in a more brilliant light the more it serves to reveal the secret work of calculating diplomacy.

A. STERN.

#### NEW NOVELS.

*What She Came Through.* By Sarah Tytler. (London: Daldy, Isbister & Co., 1877.)  
*The Laurel Bush.* By the Author of "John Halifax, Gentleman." (London: Daldy, Isbister & Co., 1877.)  
*Nameless: a Novel.* By F. A. Newbould. (London: Remington & Co., 1876.)  
*Maude Maynard.* By the Author of "Almost Faultless." (London: Smith, Elder & Co., 1876.)

*What She Came Through* will not fail to uphold Miss Tytler's reputation as a writer for girls; but after reading it we cannot help feeling a kind of wonder with regard to the heroine "why she came through" the various phases of discomfort depicted in her career. Any demerit, however, in the title of the book is fully compensated for by the aptness and the delicious quaintness of the chapter-headings, which almost by themselves give us a defined outline of the story. There have been many tales of a struggle between love and pride, but few that are in many respects so well told as this. Pleasance Hatton is the daughter of a gentleman who "married beneath him." Left an orphan, and sisterless, she throws off the outward semblance of gentility, and becomes a "working girl" among her mother's relations. When won and wed according to the "Lord of Burleigh" type, she is so virtuously indignant at being made once more a lady that she breaks instantly and irreconcileably from her husband, who thereupon retires from his agricultural "daysman's" existence to his normal position as a rich squire. Here follows the weak part of the book, both as regards plot and execution. The meeting between husband and wife in London is ill-arranged; and surely it is to an uncommon perversity of the female mind that we must attribute the cause of the rest that "she came through." Neither Lady Lewis nor Mr. Mott makes a good "deus ex machina" to restore to Pleasance her ancestral property. In this matter the sympathies of the reader must all lie with Pleasance, and there will be few to condole with her aunt and Rica Wyndham in the loss of their chief possessions. We cannot help thinking that the worldliness, as well as the bad manners, of these two characters must be slightly exaggerated. The other minor characters are all conscientiously and thoroughly worked in. Long Dick, Mrs. Balls, and Clem Blennerhasset, are good types of Suffolk peasantry, while Mrs. Douglas, Mr. Woodcock, and society generally at Stone Cross, are well described.

In *The Laurel Bush* we find, to use the authoress's own expression, a "comfortable" little story, rather calculated to send one to sleep. The absence of incident, as well as the stream-like continuity of style and the long soliloquies, conduce to this end. The two principal characters are well drawn, and descriptions of scenery are good; the young people are natural, like all Mrs. Craik's young people. The story is very well suited for a serial in *Good Words*, where it first appeared, but it will only be a few ardent admirers of the authoress that will care to add *The Laurel Bush* in volume form to their libraries. We may remark that the loss of a letter is a

rather worn contrivance for separating a pair of lovers, and perhaps this is the reason why Mrs. Craik has called her work "an old-fashioned love-story."

*Nameless* is one of those novels that seem to have been written to "form a library of illiterate authors for illiterate readers," and from this class of tale-devourers Mrs. Newbould will draw a fair share of readers, who will probably know as little as the authoress about the higher grades of society of which a description is attempted. Of the plot it is enough to say that it concerns the fortunes of a young dressmaker, who catches the eye of, and eventually marries, a duke, and, on the eve of her wedding, is discovered to be a lady, changed at her birth. There is one good point about the work. The character of Eulalie, the aforesaid milliner, is both admirable in itself and is drawn to the life. Of the other personages the less said the better. The major of doubtful reputation, especially, might well have been omitted. The style is of the "penny-horrible" kind. A specimen from the first chapter will suffice:—"A deep-seated thoughtfulness had already taken its station upon her smooth, fair brow, as seen through the windows of her soul: rich purple and black windows they were, relieved by a pearl-tinted ground." Let Mrs. Newbould learn to write plain, lady-like English, and to evolve some originality of plot; and then, with a few more characters like Eulalie, and no Duke of "Jersey" or "Jersy" (we presume there is only one nobleman intended in *Nameless*), she may one day produce a readable novel.

We should think that there are very few young ladies, or young men either, for that matter, who are gifted with sufficient impartiality and a deep enough knowledge of human nature to enable them to write such an interesting diary as that of *Maude Maynard*. Although the whole of the story is reserved for the third volume (which would prove a questionable experiment with a less powerful writer), the heroine tells her experiences in such forcible and at the same time humorous language, and introduces incident and dialogue with such ease and grace, that our interest never flags. There are, however, a few marks of carelessness apparent, such as the orthography of "driving tandem" and "caviling," and the inconsistency of Captain Snuffins' lisp. Still these slight inaccuracies only act as a foil to the general excellence of the work. Even were there space it would be a pity not to leave Miss Maynard to tell her own story, which is far from being uneventful. The character of the man she so bravely marries would form a most interesting psychological study in itself, far beyond the limits of an ordinary review; and every mother and sister will fall in love with little Gypsie, so long his "sister Mandé's" only consolation.

T. W. CRAWLEY.

#### CURRENT LITERATURE.

SEVEN articles written by the late Earl Stanhope during the last years of his life have been republished under the title of *The French Retreat from Moscow and other Historical Essays*. Of these, the one which gives its title to the volume and that on the Countess Nithsdale are the most

interesting, as dealing with the subjects which come within the scope of the main studies of the writer. The others, on "The Legends of Charlemagne," "The Chronology of the Gospels," "The Year of the Passion," "Harold of Norway," and "The Statue of Memnon," are rather chips from the workshop of a man of various reading and cultivated taste, than the utterances of one who speaks with authority. Sometimes, by the way, Lord Stanhope goes clearly out of his depth, as when he penned the astounding statement that Harold of Norway was a man "whom his chroniclers call Hardrada, or, as the English historians have made it, Harfager—that is, 'the Severe.'" Dr. Dasent must have felt some amusement at finding his book criticised in this fashion. The essay is, however, in spite of its unlucky start, well worth reading, and contains a curious account of a Runic inscription inscribed on the shoulder of the Lion of Piraeus, "although the Greeks on reflection opposed it." "It is worthy of note in this last paragraph," observes Lord Stanhope, "how the people of Athens, fallen as they were from their high estate, still, where they could, resented the defacing of their ancient monuments," aptly quoting from a letter from Dr. Clarke to Byron a similar expression of feeling when the last of the Metopes was taken from the Parthenon more than seven centuries later. "The Disdar," writes the doctor, "who beheld the injury done to the building, took his pipe from his mouth, dropped a tear, and in a suppling tone of voice said to Lusieri, 'rēlos.'"

PROF. NICHOL, the author of *Tables of Ancient Literature and History* (Glasgow: Maclehose), appears to know a great deal concerning which the rest of the world is in darkness. He can tell us to a year when Cadmus founded Thebes, when Orpheus sang, and when the Argonautic expedition started. It is true that he explains that "the majority of the dates," in this particular table, "are traditional, and adopted on the basis of current conjecture." No such reservation, however, applies to another table, which fixes the dates of the Roman kings and of other matters which hardly admit of chronology at all. Even in the first table there is nothing to indicate that the author has any doubt that Orpheus and the Argonauts really had dates, if he could only find out what they were. The next thing, probably, will be a chronology of Jack the Giant-Killer and Cinderella. When Prof. Nichol finally descends to the earth, his tables bring together the historical events with the chief works in literature and art in a useful fashion.

MR. CREIGHTON has managed to compress into ninety-one pages a surprising amount of information in the recently-published volume of the "Epochs of English History," which comprises the interval of time between the battle of Bosworth and the death of Elizabeth. Though not devoid of Protestant prejudices, he has not misrepresented facts. In fact, *The Tudors and the Reformation* (Longmans) gives a fairer account both of the events of history and of the motives of persons than is to be found in any other abridged account of the period. If he has not estimated the genius of Wolsey or the meanness of Cranmer at their full value, we are at least thankful to find in such a work a description of their character which is far nearer the truth than we are accustomed to find in school-books of English history. But Mr. Creighton ought to know better than to speak of the Prayer Book of the Church of England as used in the present day as pretty much the same as that which appeared in 1552. He has, indeed, stopped short of the period when, after the Hampton Court Conference, alterations and additions were made, but he must know that the changes then introduced, and much more those which appear in the Prayer Book of 1662, give quite a different character to the book from anything that can be found in it as left by the Reformers of Edward's reign.

A SMALL pamphlet of thirty-eight pages, entitled *The Last Survivor of the Ancient English Hierarchy*, has been sent to us with a MS. note informing us that it is "one of a very few copies printed." Under these circumstances we do not know that we can much further the author's wishes, which, we suppose, are that people in general should know more of a divine who ought to be better known than he is, both on his own account and for the sake of illustrating the time in which he lived. We observe that the memoir is reprinted from the *Month* of January and February, 1876. We venture, therefore, to suggest its republication in a portable form. It would make a nice little volume, and probably the writer might find additional facts—such, for instance, as those detailed in Dr. Maziere Brady's *Episcopal Succession*, vol. i. pp. 86, 87—to make the work at once more interesting and more complete. It might be also quite worth while to print the originals of documents which are here only given in an English translation. Goldwell was born in 1500, and died at Rome at the advanced age of eighty-five. Dr. Maziere Brady has given the account of his appointment by the Pope at the instance of Queen Mary the First to the see of St. Asaph. We have no doubt the Queen's letter was very similar to that in which Henry VIII. supplicates for the appointment of his predecessor, Standish, to the same see in 1518. As the form of application is common, we do not see why T. F. K. should have gone out of his way to reprint it, or to give his readers in a note the additional information that "in the Protestant Established Church of England the nomination to bishoprics, virtual election, and spiritual jurisdiction, all proceed from the Sovereign as supreme governor of the Church of England" (p. 11).

*A List of Lancashire Authors: with Brief Biographical and Bibliographical Notes.* Edited by Charles William Sutton. (Manchester: A. Heywood and Sons.) This volume is an interesting example of the good work that might and ought to be done by local scientific and literary associations. The present undertaking has been exceptionally fortunate. Lancashire, if it does not claim any of the very highest names in literature, has yet been unusually fertile in authorship. The editor acknowledges the generous aid of some of the best antiquaries of the district, and has himself brought to bear not only a wide knowledge of the subject, but a passion for accuracy not always conspicuous in compilations of this nature. Such works must always be tentative, but the fact that the list includes over 1,200 names shows that a certain amount of completeness has been attained. It will, of course, be understood that the work is a catalogue and not a criticism, and hence includes some very minute literature. This, in such a work, is not a disadvantage, but the reverse. It was wisely decided not to restrict the list absolutely to those born in the county. There would be an evident absurdity in regarding Dalton as other than a Lancashire man, seeing that the best part of his life was passed in Manchester, and that there he did his work and acquired his fame. The references to biographical authorities which have in many cases been appended will be of service to those who may desire further information. We can cordially commend the book. Even a casual reader will find in its pages instruction, and occasionally amusement, while for those interested in Lancashire it is indispensable.

CANON ROBERTSON'S *Plain Lectures on the Growth of the Papal Power* (Society for Promoting Christian Knowledge) are plain in the sense of not being ornamented, but are scarcely plain in the sense of being likely to seize upon the ordinary understanding. They give a dry, though accurate, summary of the historical attitude taken up by Protestant polemics towards the Papacy. We doubt whether this is the sort of thing that it is worth while popularising; if it is, we are sure that Canon Robertson's book will not succeed in doing

so. It is too controversial and too impartial. The writer is concerned with giving only the formal side of the development of the Papal pretensions: he tells us of nothing but Councils and Canons, and while doing so he holds the scales so impartially as to make his whole case read like a piece of special pleading. But the real source of the strength of the Papacy was the fact that it did good work for the whole Christian commonwealth at times when there was no one else to do it. Great Popes from time to time did great things, and attacked crying abuses. Men were willing to see these abuses attacked, and lent themselves willingly to support any claims to authority which were necessary for carrying out the reforms which they wanted. What great Popes won, their degenerate followers sometimes abused; but it is very noticeable that Papal claims, while theoretically allowed throughout mediaeval times, were only actually powerful at great crises. If Canon Robertson had treated his subject in a broader and more human spirit, he might have impressed upon the popular mind the important truth that the Papal power, like all things that have lasted long, rests upon a basis of real services to mankind. Instead of doing this, he wanders in the arid regions of controversy, and his book would leave the plain man hopelessly bewildered to understand how series of quibbles, falsifications, and arrogant pretensions got themselves accepted even in the despised Middle Ages. The Papacy can only be understood in its relations with the great current of mediaeval history. Its position can be accounted for much more reasonably by a wide view of European affairs than by decisions of Councils or forging of Decretals.

*Stolberg und Voss.* Vortrag von D. Karl Fr. Aug. Kahnis. (Leipzig: Vereinshaus.) Although the critical school in German theology may have achieved an immense advance in science, the academic audiences of its teachers are fast dwindling year by year. The decline is not altogether to be explained by the rapid rate at which German youth are turning their backs on the Protestant Ministry, for, while the *auditoria* of a Hausrath and Schenkel, in the Ruperta-Carolina, are nearly empty (Heidelberg has this year only eleven theological pupils!), their colleagues in Leipzig attract large concourses of students in divinity. The Leipzig faculty is orthodox: that is to say, Profs. Kahnis, Delitzsch, and others, may be compared with the Dean of Westminster and the Broad Churchmen, although the German mind will always be more patient of the "higher criticism" than ours is ever likely to be. Dr. Kahnis is perhaps the most eminent literary representative of the German Conservative school. His religious histories are notable for three qualities which can hardly be called German—tolerance, conciseness, style. A lecture on Voss—the translator of Homer, and author of *Luise*—and Count F. L. Stolberg is full of interesting intellectual facts and appreciations, and includes an account of the controversy provoked by Stolberg's conversion to Roman Catholicism. The contact between Voss—who was the illegitimate son of a public-house keeper, and grandson of a freed serf—and the aristocratic Stolbergs, the friends of Klopstock and Goethe, occurred at Göttingen, where, shortly before the arrival of the brothers, Voss, Boie, Höltig, and others, had founded the famous "Göttingen Bund," afterwards known as the "Hainbund," a poetic league whose effusions were in the prevalent style of excessive subjectivity, which overflowed in their odes and songs to religion, fatherland, freedom, love, and friendship. Wieland was their grand enemy, Klopstock their idol—their juvenile poetry was Klopstock-and-water. These sentimentalists met under an ancient oak, and, swearing truth to each other before the moon and stars, washed down their vows with suitable libations of punch. The younger Stolberg afterwards served the Bishop of Lübeck as Minister at Copenhagen, and later on was Governor of Eutin, the capital of the epis-

copal principality, where Voss was twelve years rector of the head school, before the days of his Heidelberg professorship. If we may believe the stories repeated by Dr. Kahnis, pedagogues like Voss and Basedow raised the culture of the Hanoverian rustics to a pitch now almost unknown in Germany outside learned circles. We are told, e.g., that peasants might be seen at church with their Greek New Testaments, and that one of the elder Niebuhr's farm-labourers was found lying among his calves deep in the *Georgics*! A long and warm friendship was dissolved by religious and other differences. Voss had cleared off his sentimentalities, and became a realist, with strong will, hard-reasoning habits, and revolutionary, rationalist opinions. Stolberg remained the slave of feeling and, phantasy, and though his piety survived his *dilettante* diplomatic life, he was always mentally an Epicurean, and too indolent to take much trouble even with his poems. Stolberg "became unfree"—that is, turned Roman Catholic—while Voss was advancing to extremes of liberty, the consequence being a personal rupture, in which, as Dr. Kahnis abundantly shows, the conduct of Voss was reprehensible; while his angry, impertinent pamphlets against Stolberg were altogether disgraceful. The case lies in a nutshell often impenetrable for German critics—Voss was not a gentleman!

*Aus Friedrich Leopold Stolberg's Jugendjahren.* Von J. H. Hennes. (Frankfurt-a.-M.: Sauerländer.) A new instalment of Stolberg correspondence illustrates a state of social and intellectual things which has long passed away. This half Danish half German family was of high courtly station, and yet on terms of cordial intimacy with men of learning and letters, between whom and "good society" there is now no longer, either in Denmark or Germany, any contact whatever. Thus at Copenhagen, and elsewhere, the Stolbergs had among their friends Klopstock, Cramer, Claudius, Lavater, Voss, and Goethe in his plebeian days. In connexion with some new letters on the poet's Swiss journey with the brothers, the editor shows how Goethe altered and invented facts for the *Dichtung und Wahrheit*. Goethe says that at Karlsruhe he and the Stolbergs found Klopstock, who expressed great admiration at some scenes of *Faust*. At the date supposed, Klopstock was in Hamburg! At Weimar, where the brothers arrived just after Goethe's arrival (1775), they met at a Court supper "an excellent, good, beautiful Frau von Stein." After various pranks had been played, and much champagne drunk, the brothers kissed the beautiful Frau. "Where can that be done except at Court?" writes Stolberg, a question which seems strange to those who know what German palatial atmospheres are now. Readers familiar with Danish political and family history and places will find very interesting biographical and local allusions. As brother-in-law to the great Danish Minister, the elder Bernstorff, the Bishop of Lübeck's representative saw behind the scenes in matters relative to the Armed Neutrality, and to Bernstorff's dismissal on pressure from Frederic and Panin. The editor's elucidations are tolerably clear, although he seldom distinguishes between first and second hand. He should have corrected and explained a notice that Stolberg heard at Berlin a singer with a stupendous voice called "Schmälig." The name should be Schmeling; and the artist meant was the famous La Mara.

*Charlotte von Stein und Corona Schröter.* Eine Vertheidigung von Heinrich Dünzter. (Stuttgart: Cotta.) This *réchauffé* of Dünzter's larger work reasserts the purity of Frau von Stein, with new and appropriate insults to the writers on the other side, especially to Keil, who has dared to edit Goethe's diary, and to write a book which shows that Frau von Stein had reason to be jealous of the beautiful actress, Corona Schröter. After her rupture with Goethe, which followed his return from Italy in 1788, and the open installation of Christine Vulpius as his mistress, Charlotte von Stein got

back her own letters to the poet (which she destroyed), herself keeping his, of which about 1,000 are extant. In the temperature and intimacy of many of these, Mr. Lewes, Stahr, Gottschall, and others, have found something like proof that Charlotte was no Laura or Beatrice. However, Dünzter seems to have a wide familiarity with the amatory correspondence of German ladies of quality, which enables him to point out that such letters would naturally contain allusions to the pleasures of sensual enjoyment, whence he demonstrates that, as hints of this sort do not occur in Goethe's letters, the lovers' attachment could not have passed the Platonic bounds. Dünzter's manners in controversy would scarcely have pleased Frau von Stein. Mr. Lewes having said that about a certain date (1781-2) "every note reveals the happy lover," this author, as profound as well bred, argues that Charlotte must have become an adulteress on some specific day, which Lewes ought to state, but, in "schoolboy fashion," he omits the attempt.

#### NOTES AND NEWS.

We understand that the name of Mr. Knowles' new Review, *The Nineteenth Century*, was suggested to him by Mr. Tennyson. We hear that it will be published by Messrs. Longmans and printed by Messrs. Spottiswoode, and that the first number will appear on March 1, and is likely to contain articles by Sir John Lubbock, Mr. Grant Duff, Cardinal Manning, the Rev. Baldwin Brown, Lord Selborne, and others. We shall be glad to welcome an old friend under a new name.

MR. ARTHUR GUTHRIE, the editor of the *Ardrossan Herald*, is bringing out a handsome little volume called *The Burns Birthday-Book*, being a diary garnished with mottoes from the works of "Scotia's National Bard," in whose honour a great festival will take place at Glasgow on the 25th, when his statue will be unveiled there, of which event the *Birthday-Book* will serve as an attractive reminder. Its London publishers are Messrs. Houlston and Sons.

MR. J. O. HALLIWELL-PHILLIPS has presented to the British Museum a MS. Journal of tours through parts of England and Wales in 1794 and 1803, and a Journey from Broadway (co. Worcester) to Manchester in 1792 by Will. Phillips; also a Calendar of lawsuits reported in the Harley Collection of Manuscripts.

THE Trustees of the British Museum have lately acquired by purchase the original MS. Journals of General Sir Robert Wilson, during military service, and as Commissioner with foreign armies, in Malta, Egypt, the Cape, Russia, Turkey, &c., from 1799 to 1814; also his Correspondence with the most eminent of his contemporaries, including the Dukes of York, Gloucester, Cumberland, and Wellington, Nelson, Collingwood, Brougham, Canning, Peel, Aberdeen, the Emperor Alexander, Metternich, Esterhazy. In seven volumes detached from these are Wilson's letters addressed to Lord Gray, between 1810 and 1828; and another volume is filled with papers relating to his trial and imprisonment at Paris in 1816. The entire Wilson collection is contained in about fifty volumes. Many selections from these papers were published in 1861 and 1862 by General Wilson's nephew, the Rev. Herbert Randolph; but doubtless much remains to be gleaned from them.

THE following are among the most recent additions to the Manuscript Department of the British Museum:—Register of letters and orders of the Lord Justices of Ireland, June 1691, May 1692; Instructions for the government of the Office of Ordnance, 1683; Jeremy Bentham's sketch of treatise on International Law, and letters to Hon. Jabez Henry; Court-book of the manor of Little Totham, Essex, Richard II.—Henry VII.; "Beati Walteri, Magistri Parisiensis, liber de reformatione animae," fifteenth century;

an antiquarian and topographical note-book, in Italian, eighteenth century; the original Manuscript of Sir Dudley Digge's "Complete Ambassador," or Correspondence of Sir Francis Walsingham, Ambassador in France 1570-1573; Proceedings of General Courts of Ipswich, Henry V.—Richard III.; Accounts of household and personal expenses at Hill Hall, Northampton, 1653-1656; a collection of poems and anecdotes, formed by a member of the Society of Friends, end of seventeenth century; "The Praye of Private Life," by Sir John Harrington, "copied from the original MS. in Skipton Castle, by W. Ford, Manchester;" Rule of St. Benedict, in Low German, a vellum roll of the early fifteenth century; a Calendar of Saints' Days, written in Italy in the fourteenth century; Monumental Inscriptions of Sussex, copied in 1820; a transcript of the several parts of John Barnard's First Book of Selected Church Music, 1641, in three volumes.

PROF. HORSFORD, who lately held the Rumford Chair of Chemistry at Harvard College, and is now one of the partners in the great manufactory of baking-powder at Providence, Rhode Island, is engaged on a volume for the International Scientific Series, on Bread. We gave an abstract some weeks ago in our Chemistry Notes of a Report by Prof. Horsford on the Composition of the Vienna Bread.

A NEW story now appearing in the *Hornet*, entitled "A Bad Debt," is by Henry J. Byron, the author of "Our Boys," &c.

THE review of General Goldsmid's *Eastern Persia*, which appeared in our last number, was by Andrew Wilson, Esq., the author of *The Abode of Snow*, and not, as stated in the table of contents, by "Dr. Andrew Wilson."

MR. ARTHUR ARNOLD is about to publish a pamphlet entitled *English Drunkenness and Swedish Licensing*.

AN important sale of Autograph Letters and Manuscripts, by Messrs. Puttick and Simpson, will begin on Tuesday next and last four days. The collection was formed by a well-known German antiquary living in Dresden, and is especially rich in specimens of the handwriting of English, French, and German celebrities in every branch of statesmanship, war, literature, art, music, the drama, &c. As valuable as any of these, and still more likely to excite an eager competition, is the letter of George Washington to Baron de Marbois, written in April, 1788, relating to his re-election as President.

THE Ballad Society has just issued to its members the first Part of Mr. Ebsworth's edition of "The Bagford Ballads"—that is, those of Bagford's Collection which are not duplicates of others in the Roxburgh. The first Part contains all such non-duplicates as are in the first Folio of Bagford's Collection. Mr. Ebsworth has the second Part in the press, for the Ballads of the second Folio. The third will follow it; and then, in 1878, the Society will take up again the Roxburgh Ballads, under Mr. Wm. Chappell's editorship. Mr. H. B. Wheatley has kindly undertaken to compile and edit for the Society a list of all the Ballads in Mr. Arber's *Transcript of the Stationers' Registers*.

MR. ROBERTS, of Boston, has just ready another of his handsome reprints of old books: Braithwaite's "Nature's Embassie; or, the Wilde-man's Measures; Danced naked by twelve Satyres, with sundry others continued in the next Section.

'Wilde men may dance wise measures: come then, ho; Though I be wilde, my measures are not so.' 1621." Mr. Roberts has also just finished a Coleridge in four vols. for Pickering, and is now just finishing Mr. Grosart's edition of Sir Philip Sidney's Works. He had intended to reprint Stubb's *Anatomie of Abuses*, but has given it up in favour of the New Shakspere Society's edition by Mr. Furnivall.

PROF. ZUPITZA has finished the second Part of his edition of the fifteenth-century version of the Romance of *Guy of Warwick* for the Extra Series of the Early English Text Society for 1876; but it will be kept back for a fortnight, to allow of the issue with it of the first Part of Prof. J. E. B. Mayor's edition of "the English Works of John Fisher, Bishop of Rochester" (died June 22, 1535), containing the text of all his works, autotypes of the title and printer's device of the famous sermon on the burning of Luther's books, and a Map of Cambridge, about 1590 A.D., engraved from Wm. Smith's unique MS. in the British Museum. With these Extra Series books for 1876 will be issued, for the Original Series of 1877, the third Part of Dr. R. Morris's edition of the Early English *Cursor Mundi*, in four parallel texts, with autotypes of a page of the Cotton MS. of the *Cursor*, and one of the dated page of Dan Michel's *Ayenbite of Inwyt*, or Remorse of Conscience, 1340 A.D., formerly edited by Dr. Morris for the Early English Text and Philological Societies.

THE January number of the *Theologisch Tijdschrift* contains a thorough and interesting discussion, by Prof. Tiele, of Leyden, of the supposed connexion between the myth of the Indian Krishna and the narratives of the birth and childhood of Jesus, and between the celebration of the birth of Krishna and the festival of Christmas. In answer to Lorinser he seeks to show the weakness of a theory based on similarities (generally imperfect) of the Bhagavad-gita to the New Testament; and in answer to Weber that the only complete parallel in the birth-narratives is the massacre of the children, which has numerous mythic parallels both among Indo-Germans and Semites. This episode is, in fact, according to Dr. Tiele, connected with the solar myth, the sun being constantly represented as a hero, who in his infancy is exposed to cruel persecution. The author speaks in high terms of the introductory essay prefixed to Kāshināth Trimbak Telang's English translation of the Bhagavad-gita.

MR. QUARITCH is about to send out a catalogue of a collection of rare books on the languages and history of New Spain, compiled by the Abbé Fischer (formerly confessor and secretary to the Emperor Maximilian), printed in almost every case in Mexico, between the years 1540 and 1870. Not very long since the *Vocabulario* of Molina, printed in 1571, was considered to be the first work printed in Mexico; but this catalogue will contain a list of at least half-a-dozen books of earlier date. These include the *Doctrina Christina* of Juan de Zumarraga, the first Bishop of Mexico, undated, but printed about 1540; the first edition of Molina's *Vocabulario*, 1555; and Molina's excessively rare Grammar. Besides these rare examples of Spanish energy and learning in the early days of the conquest, there are numerous scarce volumes of later date on the people and languages of the northern and north-western provinces of New Spain.

THE first part of Prof. Pischel of Kiel's edition of Hemacandra's *Prākrit Grammar* has at length appeared at Halle (Waisenhaus). It is the eighth chapter of Hemacandra's large work on Sanskrit grammar, and is the most complete native treatise on the earlier Aryan Indian dialects as yet published. Hemacandra himself was a learned Jain who lived in the twelfth century; one of that mistaken band of Broad Church Brahmins who tried to reconcile the teachings of the Buddha with the worship of Siva, so far at least as to enable them to retain their position in the national system. They hoped by doing so that their leaven might leaven the whole mass, but in the end they only became leavened themselves. This first part of Prof. Pischel's edition contains (in Latin character) the text, of which an edition has already appeared in Bombay (1873) edited by Mahābāla Krishṇa. Some few of the native scholars have done work of the highest merit, but the Bombay

editor of Hemacandra is not one of them; his edition can only be used as an additional MS., and Prof. Pischel has practically been in the position of a scholar who for the first time edits a text from the MSS. The scholarly and masterly way in which he has performed his difficult and important task is in every way worthy of the high standard of German philological scholarship.

THE regret we expressed in the close of our obituary notice of Christian Winther, that he should not, as he desired, be buried in his beloved Denmark, has already found a universal echo in Scandinavia, and we learn that permission has been sought and granted to bring his body from Paris to Copenhagen; it is further proposed to bury him, as he wished, in the heart of the woods, where a plot of ground will be specially consecrated. Frederik Paludan-Müller has already been laid in the same woods, near his favourite Fredensborg. The funeral oration pronounced over him by the Danish Primate, Dr. Martensen, has just been published. It is a fine piece of elegiac oratory.

GOOD verse is still an available instrument of political warfare, at least we find it may be so in Denmark, where Erik Bögh's brisk and witty poem of *Mester Oles Prædiken* (Master Ole's Sermon), directed against the Radicals of "the Consolidated Left," has had an overwhelming success, five editions being exhausted in almost as many days.

A GERMAN translation of Dr. Georg Brandes' admirable work on Ferdinand Lassalle, the well-known political writer of the beginning of this century, has appeared from the firm of Franz Duncker, in Berlin. Dr. Brandes has in the press a volume on Søren Kierkegaard, the Danish philosopher.

THE December number of the *Russische Revue* contains the conclusion of C. Gruenwaldt's interesting account of the domestic industries of Russia, dealing with woodwork and leatherwork. There appear to be altogether about forty kinds of handicraft by means of which the Russian peasants make a livelihood. To statisticians may be recommended the two articles entitled "Bericht der Reichscontrole über den Budgetabschluss von 1875," and "Bericht über die Operationen der Reichs-Kredit-Anstalten im Jahre 1875." Of more general interest is the account of "Die Expedition in das Alai-Gebirge," taken from Major L. Kostenko's letters to the *Russian Invalid*. By far the most important article, however, is the summary of Rostislavleff's Russian work entitled *An Attempt to Estimate the Revenues and Property of our Monasteries*. There are in Russia 340 religious houses for monks, and 145 for nuns, besides fifty-seven "Archiepiscopal Houses." Their yearly incomes are estimated at about seven millions of roubles and their capital at about twenty millions of roubles in cash, besides jewels and bullion of almost incalculable wealth.

MR. BRADES, author of *The Life and Typography of William Caxton*, is preparing an octavo edition in one volume, to be issued in time for the proposed Caxton Celebration in June next. Messrs. Trübner and Co. will publish it.

#### OBITUARY.

BULOZ, François, at Paris, Jan. 12, aged 73.  
SMEE, Alfred, F.R.S., at Finsbury Circus, Jan. 11, aged 58.

#### FRANÇOIS BULOZ.

On Friday, January 12, died a man who, although he never wrote a line, exercised a considerable influence on French literature of the nineteenth century. He was born in 1804, and belonged to a peasant family of Savoy. Nothing seemed to mark him out for the great fortune he was one day to acquire; for he began life as a shepherd in the service of M. Naville, father of the celebrated writer of Geneva, M. Ernest Naville. M. Naville

remarked the young peasant's capabilities, had him educated, and sent him to Paris, where young Buloz began as a journeyman compositor, and afterwards became foreman. He succeeded by making translations from the English in getting together 10,000 francs, with which he bought the *Revue des Deux-Mondes*, then a little valueless monthly brochure, devoted principally to geography, and bearing for its alternative title the words, "Travels, literature, history." Although the financial affairs of the *Revue* were highly unsatisfactory, Buloz rapidly acquired such importance that in 1841 he found means to borrow 200,000 francs with a view to purchase the *Revue de Paris*, and was appointed director of the Théâtre-Français, which position he held till 1848. It was under his management that Rachel won her most brilliant triumphs. The *Revue de Paris* did not live; but by virtue of intelligence, activity, tact, and tenacity, Buloz succeeded in grouping round the *Revue des Deux-Mondes* all the most distinguished writers of France, and it was then the most brilliant moment of the Romantic period. It would be easier to name those who did not contribute to the *Revue*, than to enumerate all those who did; but there are some writers whose names are specially connected with that of the *Revue* because they always remained faithful to it, and because Buloz professed a strong and sincere admiration for them—viz., Mignet, Ch. de Rémusat, George Sand, A. de Musset, and H. Heine. The death of George Sand certainly hastened that of Buloz. "I hear her calling me," was his constant cry. Yet the number of these loyal contributors was small, and almost all the writers of the *Revue des Deux-Mondes* finally quarrelled with an editor whose temper was too often crotchety and intractable. I may name among others Balzac, Sta.-Beuve, J. Simon, Maxime Du Camp, H. Taine. Buloz was, in fact, absolute and despotic in character, incapable of allowing himself to be softened under any circumstances by personal considerations, and he only kept one object before his eyes—the success of his Review. When he was crossed he flew into a terrible passion, and he never lowered his flag either to the mighty in politics or the mighty in literature. This banished from the Review some highly original intellects, such as Alexandre Dumas *filis*, and Alphonse Daudet, who would not give way to his caprices. But it must be added that these caprices were only injurious to the Review within the last few years, and it was precisely the despotism of Buloz which formerly ensured its success. Without style and without high literary culture, he had a very acute perception; his criticisms were almost always just, his corrections happy, his selections well-grounded. He had, above all, an admirable faculty of understanding his public, and of knowing what would please it. He once answered Pierre Leroux, when he brought him an article on God, "Dieu, ça n'a pas d'actualité!" and he likewise rejected articles by M. Ernest Naville, the son of his benefactor. Had he been less pitiless and less disagreeable, Buloz would have been a less successful editor of the *Revue des Deux-Mondes*.

It tasked, however, even all his Savoyard's perseverance to ensure the success of his enterprise. Thrice it swallowed up his whole capital, and for a long time it only paid its contributors in bonds paying no dividend. It was not till 1848 that the *Revue des Deux-Mondes* began to pay its way, and now its 5,000 fr. shares pay, it is said, an annual dividend of nearly 5,000 fr. Latterly it brought in its proprietor an income of over 375,000 fr., and 20,000 copies were printed of each number.

I have said that the influence of Buloz has been considerable. It has been both good and evil. He has spread through the whole world, in a light form accessible to all, the products of French intellect. He has maintained and encouraged a host of talented writers, and George

Sand used to say that it was due to it alone that she had not despaired of herself and of life. He has taught many the art of composition, the interconnection of ideas, the subordination of special ideas to general; he has created an agreeable variety of literature, instructive, adequately fortified with ideas and facts, equally removed from pedantry and from frivolity, opposed to excesses of every kind, and harmonising admirably with the average qualities of the French spirit. In the midst of all political convulsions the *Revue* has lived on, always the same; in the midst of all the struggles of the nineteenth century, political, philosophical, and literary, the *Revue* has remained like a polite drawing-room, where the company were neither superstitious nor impious, neither revolutionary nor reactionary, neither Classicists *à outrance* nor blatant Romantics. It has greatly contributed to preserve to the literary classes in France their renown for moderation and freedom from prejudice, and to maintain in them those qualities. But at the same time Buloz has done harm to many of those who have had the misfortune to give themselves up too unreservedly to his domination, and who, whether from necessity or weakness, have accepted the heavy chains with which he bound them. The uniformity of style and composition characteristic of the *Revue des Deux-Mondes* has left its mark on French literature, and has been hurtful to originality, to *verve*, to freedom of thought. The *Revue* has been a power like the French Academy, and like it has done harm as well as good. It has accustomed authors and the public to insist before all on some often factitious ordinance, on general ideas which are often either unmeaning or untrue; to be afraid of all that savours of scholarship, all that requires labour, an intellectual effort or a task. The *Revue* eschewed frivolity; it was, perhaps, too fearful of fancifulness; but superficiality was its special note. Thanks to it in part, the great talent of French writers has been to take a big English or German book and transform it into an article of thirty-two pages, which can be read through in half-an-hour. It has thereby encouraged one of the bad tendencies of the French mind. The empire of habit is so powerful in France that it was soon impossible to compete with the *Revue des Deux-Mondes*. The *Revue Germannique*, the *Revue Nationale*, the *Revue Contemporaine*, have tried in vain to diminish this more than European popularity. People might say that the Review was going down: all those who said so would read no other, and it would be unfashionable not to be acquainted with what it publishes. How will it be now that its creator is no longer living? Doubtless it will long continue even to prosper, thanks to the impetus it has received; but we may venture to predict that it will slowly lose ground through the ever-growing predominance of the scientific over the literary spirit. Writers and readers alike, everyone is becoming a specialist. We shall cease little by little to write and to read high-class popular articles such as those of the *Revue des Deux-Mondes*, and it is probable that there will soon be no medium between the daily papers or weekly Reviews with their thoroughly popular and sketchy articles, and the special Reviews devoted to research and to original work.

G. MONOD.

#### NOTES OF TRAVEL.

We understand that the Société des Voyages autour du Monde, the object of which is to organise voyages round the world "ayant le caractère de voyages d'instruction pratique," will start its first vessel—the *Houghly*, of 2,800 tons—from Marseilles on May 21, under the command of an officer of the French navy. In the course of the voyage, which will terminate on March 31, 1878, it is arranged that the party shall visit Gibraltar, Madeira, Dakar, Rio de Janeiro (whence excursions will be made to Petropolis, Corcovado, &c.), Monte Video and Buenos Ayres, Valparaiso

(whence a trip will be made to Santiago), Callao (and Lima), Panama, San Francisco, the Sandwich and Fiji Islands, Auckland, Melbourne, Sydney, Nouméa, Yokohama (and Yedo), Osaka (whence an excursion will be made to Hiogo and Kioto), Shanghai, Hong Kong (and Canton), Batavia, Singapore, Calcutta, Madras, Point de Galle, Bombay, Aden, Suez, Cairo, Port Said, Alexandria, and Naples. A pamphlet giving a detailed account and programme of the undertaking will shortly be issued by the society, which has appointed a committee to draw up a scheme of studies, to include scientific, geographical, and commercial subjects.

THE Russian Geographical Society has recently received two letters from M. Mielchko-Maclay, in the former of which he furnishes interesting particulars respecting the inhabitants of Yap, one of the Caroline Islands, their mode of government, &c. In his second letter he mentions his arrival in that part of New Guinea which bears his name, after an absence of some three years and a half. He was cordially welcomed by the inhabitants, who had not forgotten what he taught them on his former visit, even remembering the few words of Russian they had learned from him. M. Mielchko-Maclay proposes to devote himself to scientific work in the island, and hopes to return to Russia in the course of the present year.

MR. GEORGE WESTERMANN, of Brunswick, has just published in two volumes the African travels of the late Th. von Heuglin, under the title of *Reise in Nordost Africa: Schilderungen aus dem Gebiete der Beni Amer und Habab*. The work contains several well-executed illustrations.

A PAPER on the Expedition of Count Pietro di Brazza-Savorgnan to Equatorial Africa, which was recently communicated by Monsignor Francesco Nardi to the Accademia Pontificia de' Nuovi Lincei, has appeared at Rome in a separate form from the *Tipografia delle Scienze Matematiche e Fisiche*. The *brochure* consists principally of letters, giving an account of his proceedings, written by the Count to his mother from various points on the River Ogové.

WE believe that the first of the series of lectures on Physical Geography, which was recently instituted by the Royal Geographical Society, will be delivered on February 12 by Lieut.-General Richard Strachey, R.E., C.S.I., &c., Member of the Indian Council, and formerly Inspector-General of Irrigation Works in India.

COLONEL GORDON, who is now in England, has brought with him a large map, in ten sections, of the Upper Nile Basin, containing the results of his explorations and surveys, and those of his subordinates, in the region between Lado and the Victoria Nyanza, from 1874 to the present time.

In *Travels West*, by William Minturn (Samuel Tinsley), we find a good account, from an American point of view, of the present condition of a large portion of the Eastern and Western United States, south-westward from New York into Texas, and across the great Pacific Railroad to San Francisco. Descriptions of rapidly growing towns founded almost yesterday, and of the scenery of the railroads, interspersed with incidents of the journey, and anecdotes of the rough life of the earlier settlers, form the greater part of the book. Two of the best chapters are those which describe the Chinese quarter of San Francisco and the system by which the coolies are brought to America. Every Chinaman of the labouring class, Mr. Minturn tells us, is consigned to one or other of six companies—great corporations founded somewhat on the type of the East India Company—which have their headquarters at San Francisco, and whose agents are scattered all throughout the interior of China:—

"These companies are said to hold almost despotic sway over the Chinese labourer. It is difficult to ascertain to what extent this authority is exercised, but it is believed, by those who are best informed, that there is not a Chinaman working in the mines,

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on the ranches, in the depth of the forest, at points the most remote from civilisation, whose movements, plans and prospects are not regularly reported to his company in San Francisco."

It is estimated that there are upwards of 30,000 Chinamen now in San Francisco, and not less than 150,000 in the Pacific States, and not a little apprehension is expressed by the Californians at the rapid growth of the Asiatic element—an apprehension which has grown into a bitter antagonism, which breaks out occasionally in mob-law and fierce sanguinary riots.

"If," says Mr. Minturn, "we look deeply and dispassionately into this cause of trouble, we find its source and origin in the fact that the Chinese are able to work not only as well but much cheaper than their white competitors. Here is the head and front of their offending; . . . the truth will no doubt finally dawn on the labouring Anglo-Saxon that if he would compete with the Chinaman he must work as cheaply, drink less rum, or none at all, and learn to live on Celestial diet."

#### REVIEWS AND MAGAZINES.

We referred last week to the interesting article in the *Cornhill* on "Dual Consciousness." The writer carries forward the enquiry pursued in an earlier essay entitled "Have we Two Brains?" He examines several curious cases of an alternating abnormal consciousness, including that of the French sergeant recently discussed by Prof. Huxley. The points of agreement and disagreement in these instances are as follows:—(a) in all cases the memory of events preceding the injury which caused the aberration survives in both of the alternating states; (b) in certain cases the two states are mutually exclusive, so that nothing experienced in one condition is remembered in the other; (c) in other cases certain of the events occurring in one state are remembered in the other, though not reciprocally. The writer reasoning on this analysis argues with considerable force that dual consciousness does not, as Sir Henry Holland and Dr. Brown-Séquard suppose, prove the duality of the brain. The recurring abnormal states are to be looked on as simply an exaggeration of a familiar phenomenon—namely, the temporary exaltation of the activity of a certain cerebral area to the exclusion of all activity in the other regions, which result is produced by an altered distribution of the cerebral circulation. These instances of dual consciousness are thus related to the phenomena of hypnotism and mesmerism. The essayist has some good remarks on the possibility of such abnormal states being in certain cases unconscious. He also touches lightly but suggestively the moral problems which arise out of the facts.

In the *Revue Philosophique*, M. Taine writes, under the title *Les Vibrations Cérébrales et la Pensée*, on the ultimate identity of thought or sensation and the molecular movements of the brain. Following up the argument put forth in his work *De l'Intelligence*, he contends that the apparent duality of feeling and motion arises merely from the difference in the avenues (internal and external) by which they are known, just as in the case of one born blind and first obtaining sight the objects of touch and of vision appear distinct, and only fuse after considerable difficulty. Again, the latest psychological analysis resolves sensation into a series of units (nervous shocks) which are individually inaccessible to consciousness. M. Taine reasons that this analysis tends to identify the elements of feeling and the molecular vibrations of the nerve. Yet, though sensation and nervous movement are thus but two aspects of one reality, they are not equally real. In sensation or consciousness the fact is known in itself; in the nervous change we have simply a sign of the real fact. Through consciousness we know the mental event *per se*; through the senses we know merely its effect. The paper has all the author's ingenuity of thought and neatness of presentation; yet it is scarcely proof against criticism.

In the current number of *Mind* there is a thoroughly practical article on "Education as a Science," by Professor Bain. The writer wisely puts aside the more ambitious definitions of education, confining himself to the processes of intellectual training directly affected by school instruction. Mr. Bain's psychology is characterised by the predominance of clear and practical ideas, and is eminently fitted to provide rules for a definite art of education. It is possibly a long experience in training young minds which has given him a wholesome sense of the difficulties of making learning an agreeable and successful pursuit. His paper abounds in wise suggestions as to the best means of minimising these obstacles. Mr. Sidgwick has an excellent paper on "Hedonism and Ultimate Good." In a brief historical retrospect of ancient and modern ethics he shows how the alternative between virtue and pleasure has been robbed of its sharp distinctness by the modern identification of pleasure with the general happiness. The position of the modern Utilitarian is assailed from two different points—namely, the materialistic and the idealistic, each of which seeks to substitute an objective standard for the subjective criterion of agreeable feeling. The former standpoint is represented by Mr. Darwin and his followers, who would substitute the idea of social well-being, or, as Mr. Pollock proposes, "welfaresomeness," for that of pleasure; the latter by Mr. Green and Mr. Bradley, who, following well-known German leaders, would set up certain ideal objects, and not the accompanying feelings, as the end of action. The main objections of these last to feeling as end are dealt with in Mr. Sidgwick's characteristic short but penetrating style of criticism. Professor J. P. N. Land, of Leyden, essays a well-reasoned rehabilitation of the Kantian view of space in the face of the non-Euclidean, and more especially the views of Prof. Helmholtz as recently unfolded in *Mind*. Mr. John Veitch supplies a learned account of the condition of philosophic study in the Scotch universities up to the date of the substitution of the Professoriate for the Regents, at the beginning of the last century. The writer suggests that the admitted inferiority in original philosophic thought of the English universities as compared with the Scotch is connected with the retention of the tutorial or regent system and the teaching of definite books, both of which were done away in the Scotch universities on the establishment of the Professoriate.

#### SELECTED BOOKS.

##### General Literature.

BLAU, O. *Reisen in Bosnien u. der Herzegowina*. Berlin: Reimer. 6 M.

PARKER, J. H. *The Archaeology of Rome*. Part XI. Church and Altar Decorations and Mosaic Pictures. Parker.

POLE, W. *The Life of Sir William Fairbairn*, Bart. Longmans. 18s.

ST. CLAIR, S. G. B., and Charles A. BROPHY. *Twelve Years' Study of the Eastern Question in Bulgaria*. Chapman & Hall. 9s.

##### History.

ACTS of the Parliaments of Scotland. Vols. V. and VI. Record Edition. Edinburgh: A. & C. Black. 31. 3s.

ZELLER, B. *Henri IV. et Marie de Médicis*, d'après des documents nouveaux tirés des archives de Florence et de Paris. Paris: Didier. 6 fr.

##### Physical Science and Philosophy.

FERRAZ, M. *Etude sur la philosophie en France*. Paris: Didier. 7 fr. 50 c.

##### Philology.

ENGLISH DIALECT Society's Publications. Original Glossaries, and Glossaries with fresh Additions. Trübner.

#### CORRESPONDENCE.

##### CHRISTIAN NAMES IN ICELAND.

Lerwick: Jan. 6, 1877.

It may be of interest to the readers of Mr. Morris's new poem, and to students of the *Edda* generally, to see how many of the ancient names of persons are still extant in the North, and which of them remain yet in common use.

On October 1, 1855, the population of Iceland was 64,603—by an official census. There were then, as appeared by the lists, 530 distinct Christian names used by men, and 529 by women. The most common male name was "Jon." Next in order of frequency come Gudmund, Sigurd, Magnus, Olaf. Of women's names, Gudrun was the most frequently used. Every eighth woman bore it. Next in order are Sigrid, Margaret, Kristin, Ingibjörg.

Of the male names used in the *Edda*, the following shows the number of those who bore them on October 1, 1855:—Sigurd 1553, Sigmund 119, Hogni 16, Gunnur 150, Guttorm 21, Atli 4, Siggeir 12, Agmar 2, Geirmund 9, Helgi 309. Of female:—Gudrun 4363, Grimhild 1, Brynhild 8, Herborg 34, Giaflang 1, Thora 315, Signy 56, Borghild 16, Herdis (Hjordis) 138. All these names occur in Mr. Morris's *Story of the Volsungs and Niblungs*.

The full list may be found in the *Antiquarisk Tidsskrift*, 1858-60 (Kjöb. 1860), where it is taken from "Fuldständig Fortegnelse over alle Personsnavne paa Island," published by the Icelandic Literary Society in their *Statistiske Samlinger*, "Skýrslur um landshagi á Islandi," 1<sup>te</sup> B. S. 503-572.

ARTHUR LAURENSEN.

#### ETRUSCAN BOLOGNA.

Trieste: December 26, 1876.

Will you kindly allow me space in your valuable columns to offer my thanks to Mr. Sayce for his courteous and suggestive review (December 23, 1876), and to make a few explanations? "M. F. Max Müller's theory" (p. 71, l. 28) is a misprint—owing only to my own carelessness—for *M. F. Max Müller himself*. The allusion was to a clever squib, *The Oxford Solar Myth* (Kottabos, Trin. Coll. Dublin, Michael. Term, 1870), in which, after the manner of "Historic Doubts," the "Chief of the Grinders" is proved to be the elemental firegod, &c. I certainly intend to "stand up" for Romulus and his kin; and so will many who have studied modern prehistoric races and semi-barbarians. Compare the Hercules-myth with what might have happened to General Nicholson some 3,000 years ago; as it is, his disciples, the "Nikkalsenii," will probably send him down to their posterity as an *Avatar* of Vishnu. Dr. Newman's objections to the prolonged reigns of the Roman kings, who from persons became dynasties, are answered, as I have before noted, by Dahoman history. And the splendid victories over the myth-mongers won by Dr. Schliemann at Troy and Mykenae are converting into solid tangible facts the supposed fables of "Homeric Writ," and of the—

"Race d'Agamemnon, qui ne finit jamais."

Finally, I must hold *Eka* (Sansk.), *eis* (Rom. *ēas* and *ēva*), *unus*, and even *jedian* (p. 214), to be distant cousins, descended, after the Darwinian fashion, from some Ascidian of a numeral.

The Tanaquilla-inscription (p. 234) I translated after Prof. Calori (p. 4), "sono il sepolcro di Tanaquilla, moglie di Titullio. In p. 194 Suthi (Shuthi, or Suti) is a mere mistake for Emi; Count G. de Schio translates (p. 94, *Zodiaco Etrusco*) "Mitra Emi" *Mitra io sono*; and "Mi Suti Lartial Mutikus" (p. 9, *Delle Iscrizioni*) "io sono la Salute (Salus), figlia di Larte." Mr. Taylor (p. 276) gives the latter, "I am (the) tomb (of) Lartial Muthikus," which, according to his own and Corssen's systems, should be "born of Larthia, Lartiā natus" (P. N. of a woman, p. 295).

But what does the learned reviewer mean by saying "*Mi*, 'I,' would not and could not be Aryan"? He alludes to the English "me" taking the place of "I;" even as "mi" in dialectic Italian supplants "io." Holding "Aryan" = Indo-European, what else is *Mi*? Certainly not Semitic (ana, na, etc.); hardly Turanian (en, ben, etc.); clearly not American; and in Kafir or South African only reduplicated (Mimi). What else can it be but Aryan?

I was much disappointed, let me assure Mr. Sayce, by the non-appearance of the map and plan which accompanied my manuscript, and of a second Synoptical Table (1868 to 1871). But the publishers of *Etruscan Bologna* were not inclined to add to the expense of the volume and, when they had done so much, it would hardly have become the author to ask for more.

Perhaps you will allow me here to notice the *Athenaeum* (December 16, 1876), whose review is of another, and not a higher, horizon. Critics and cooks seem obedient to the law laid down by Mr. Gladstone for "Cooks and Controversialists." It is, perhaps, natural that a writer in that paper should consider any notice of Mr. Taylor's etymologies a "work of supererogation," because their errors have been refuted in its pages; but, unfortunately, all the world does not read, mark, learn, &c., its *Athenaeum*. Moreover, I have considered the "Livingstone of linguists," as an influential paper called him, in an anthropological as well as in an etymological light. The writer, however, should have taken the trouble to read before he wrote: "Captain Burton is not an immaculate philologer himself, as he implies (p. 223) that *ventus* and *āēpos* are kindred forms." I quoted Mr. Taylor, giving the reference (p. 315), and I have long ago learned from Bopp (vol. i. 117; and iii. 1089) that *āēpos* and *animus* derive from

अ॒. By the by, had Mr. Taylor contented himself with publishing *The Etruscan Language* (London: Hardwicke, 1876), there would have been very little to say except what is complimentary.

I see no reason why Count G. da Schio should not have shown that Euganean, or Northern Etruscan, may have been Italiot, while Corssen has failed in his attempt. The unfortunate note to p. 231, which contains four, not two, misprints, was taken bodily from No. IV. *Brit. Quarter. Rev.*, October, 1875—I was in India, and "Corssen" was in Trieste. The only "qualification" wanted for the statement about "Raseni" being comparatively modern is "modern in history"—but the context shows the meaning. Of the two versions of the Karnak Inscription, Prof. Calori (p. 27) and Count Conestabile (*Congrès*, p. 190) prefer that given by M. E. de Rougé; they attach importance to it, and so, therefore, will most readers. I am by no means "infected" with the "Catastrophal developments" of early Italy; my main object was to sketch Italian views, and (p. 149) I expressly guarded myself against collusion with Signor Ponzi's "Convulsions of Nature." The same is the case with the notices of Aryan racial movements; they are borrowed from Count Conestabile, whose reputation as a savant is not to be injured by a review. When abolishing Latham, Schleicher and his school have still the great ethnological difficulty that the Kelts, and not the Slavs, have been driven to the extremities of Europe; and in the matter of language they apparently rely upon popular ignorance of Keltic. My late studies of Slovene, the very type of an Indo-European tongue, more Sanskrit than anything but Sanskrit itself, have strongly prejudiced me against the new theory. I am also aware that Messrs. Sayce and Förstemann make the Aryans emigrate westward *vid* north of the Caucasus—which is not the Italian view—and I have read Mr. Sayce's identification of Purt'svana, and Mr. Fennell, who calls it a guess (*Ath.*, September 2, 1876). I had translated Prof. Calori (p. 33) "La Varroniana o Pliniana della tomba," and allowed the words to fall out from p. 189, thinking the matter sufficiently well known: so Mr. Taylor (p. 51) speaks of "the huge tomb of Porsenna at Clusium."

Finally, the reviewer should really be more assiduous in his attendance at No. 4 St. Martin's Place, W.C. The modern Bolognese may be to the full-blooded Etruscan what 1 is to the 30th power of 2—may be in the Grove view. But this does not prevent the remarkable likeness

being recognised by every anthropologist at Bologna. The subject has been amply discussed; still let me quote the example of an illustrious house whose many happy marriages—"Tu, felix Austria, nube"—for the last five centuries, have not obliterated the feature derived from an ancestress.

To conclude this note, which has grown very long, I may mention that the new Professor of Archaeology appointed to Bologna has caused some astonishment by stating in his *Prolusion* that the remains, especially those of Villanova, are of dominant Umbrian and *not* Etruscan type. I have just received the second instalment of Cav. Zannoni's meritorious labours, *Gli scavi della Certosa di Bologna*, to be completed in ten numbers, at a cost of 200 francs. Nothing can be better than the workmanship of the "Regia Tipografia," or more carefully executed than the plans and coloured illustrations; but the last—alas for travellers!—will require a portfolio.

RICHARD F. BURTON.

#### CONSTABLE'S "DEDHAM VALE."

Hampstead: Jan. 15, 1877.

A few days ago I visited the Exhibition of Works by the Old Masters, &c., at the Royal Academy, and was pleased to see the fine picture (No. 34) *Dedham Vale*, by John Constable, R.A. I had not seen it since I saw my father painting it fifty years ago. The catalogue gives the following description of the scene:—

"The view represents the valley where Constable was born and passed his early life. A clump of trees crowns the near embankment on the r., where a gipsy woman has pitched her tent among rich herbage and foxgloves in flower; below, the river flows through a fertile plain, passing the red-roofed mill where Constable worked, and then is lost among trees; beyond rises the square tower of the village church."

My father was born in the village of East Bergholt in Suffolk, the whereabouts of which is on the left-hand edge of the picture, on the summit of the low range of hills. The red-roofed building is not a mill; and John Constable worked in a windmill at East Bergholt. The church tower in the centre of the picture is the tower of the church in the town of Dedham, in Essex.

In Pilkington's *Dictionary of Painters*, by Allan Cunningham, we read that:—

"John Constable was born at Dedham, in Essex, his father was a miller . . . he was in his twenty-fourth year before he contrived to make art the business of his life; for he was only admitted a student of the Royal Academy in June 1800 . . . and died suddenly and without pain, at his house, No. 63, Upper Charlotte Street, March 30, 1837."

John Constable was not born at Dedham. His father was a miller, and an admiral is a sailor. My grandfather owned two water-mills on the River Stour, and two windmills in the neighbourhood of East Bergholt, and he, wishing that his second son (John) should be a miller, and inherit the mills, wished the young man to learn a miller's duty. In the wind-mill on what is called East Bergholt Heath (although there is no heath there now) was once to be seen its outline, with the name John Constable, 1792, very neatly carved by him with a penknife, on one of its timbers. From which it would appear that he worked in that mill when sixteen years of age. But as he was determined to be a painter, the mills went to the third son (Abram). He was admitted a student at the Royal Academy on February 4, 1799. And he died suddenly at No. 35 Charlotte Street, Fitzroy Square. Such incorrect statements only mislead people, and perhaps many of your readers will be thankful to you if you will allow me to correct them through the medium of your journal.

It may interest many to know that this view of Dedham Vale was taken at Langham, in Essex,

the place where John Constable found that pretty and favourite subject of his, *The Glebe Farm*, in which Langham Church is seen.

C. G. CONSTABLE.

#### THE ETRUSCAN LANGUAGE.

Settington Rectory, York: Jan. 15, 1877.

Prince Lucien Bonaparte has, I think, been somewhat hasty in bringing against me his charge of inaccuracy.

How difficult it is to be accurate he shows in his own person: firstly, by himself failing to transcribe correctly a dozen lines from my letter to the *Athenaeum*; and secondly, by misapprehending the plain meaning of the very sentence he has endeavoured to transcribe.

In my letter to the *Athenaeum* I stated that "three years ago . . . the universal opinion among philologists was that the Etruscan language belonged either to the Aryan or to the Semitic family; and, further, it was very generally held that it would ultimately be proved to be connected with the Italic class."

As to the correctness of this account of the state of opinion *three years ago*, I will quote some words of Prof. Max Müller from the ACADEMY of January 3, 1874. He says:—

"For some years, and particularly since the publication of Dr. Lorenz's papers [in 1865], there has been a general, though tacit, agreement among classical and comparative scholars as to the Etruscan language. The grammatical criteria were few; yet they left but little doubt that Etruscan would turn out to be an Aryan, though probably a mixed language; and, more than that, that it would take its place as an independent Italic dialect by the side of Oscan, Umbrian, Sabellian, Latin, &c."

Prince Lucien Bonaparte's statement that "more than thirty years ago" some doubts had been expressed as to the Aryan character of the Etruscan language does not prove the inaccuracy of my statement as to the state of opinion "three years ago." Niebuhr's intuition, unsupported as it was by any evidence, and Müller's cautious reticence had then been forgotten, or had been rejected in face of the Aryan arguments of Lorenz, Aufrecht, and other scholars.

ISAAC TAYLOR.

#### APPOINTMENTS FOR NEXT WEEK.

SATURDAY, Jan. 20.—3 P.M. Royal Institution: "On the Nature of Music: the Italian, French, and German Schools," by Ernst Pauer.

3 P.M. Physical: "On the Photographic Spectra of Stars," by W. Huggins; "On the Artificial Production of Columnar Structure," by W. Chandler Roberts.

3 P.M. Saturday Popular Concert.

MONDAY, Jan. 22.—5 P.M. London Institution: "The Philosophy of Language, I," by E. B. Tylor.

8 P.M. British Architects. Monday Popular Concert.

8.30 P.M. Geographical: "On later Explorations in the Interior of Madagascar," by the Rev. Dr. J. Mullens.

TUESDAY, Jan. 23.—3 P.M. Royal Institution: "On the Human Form: its Structure in Relation to its Contour," by Prof. Garrod.

8 P.M. Civil Engineers: Discussion on "Repairs and Renewals of Locomotives."

8 P.M. Society of Arts: African Meeting.

8 P.M. Anthropological Institute: "Report on Measurements for the Anthropometric Committee," by Col. A. Lane Fox; "On Development of Language," by Mr. H. Sweet; "Kitchen Midden at Teuby," by Mr. Lawes; "On Classification of Arrowheads," and "On Port Stewart Finds," by Mr. Knowles.

8 P.M. Colonial Institute: "On the Fallacies of Federation," by the Hon. W. Forster.

WEDNESDAY, Jan. 24.—8 P.M. Society of Arts.

8 P.M. Royal Society of Literature: "On Dante and the Thirteenth Century," by C. H. E. Carmichael.

8 P.M. Telegraph Engineers: Opening Address, by Prof. Abel, President.

THURSDAY, Jan. 25.—3 P.M. Royal Institution: "On Metals and the chief Industrial Uses of these Bodies and their Compounds," by Dr. Wright.

7 P.M. London Institution: "Giotto's Gospel of Labour," by Prof. Colvin.

8 P.M. (Anniversary of Robert Burns's Birthday) Commemoration Concert, St. James's Hall.

8.30 P.M. Royal Antiquaries.

FRIDAY, Jan. 26.—8 P.M. Quexett.

8 P.M. Sacred Harmonic Society, Exeter Hall.

9 P.M. Royal Institution: "On Ants," by Sir John Lubbock, Bart.

## SCIENCE.

*Haurvatât et Ameretât.* Par M. Darmesteter. (Paris, 1875.)

THE *Zendavesta*, apart from its traditional division into the books *Yasna*, *Vendidâd*, etc., consists of two parts of very unequal size and character. Of these the smaller one, being a short collection of metrical pieces, which were composed, according to their own showing, either by the prophet Zarathustra himself, or his immediate followers, is decidedly older than all the rest of the Zend literature, which often refers to them as sacred texts, and is written in prose and in a younger dialect. It is true that, were it not for these outward criteria, one might feel tempted to see in some of the *Yashts*, and in some chapters of the *Yasna*, the very oldest sections of the *Zendavesta*, so primitive are the features of the religious faith which they promulgate.

The sun-god *Mithra*, for instance, who is nowhere mentioned in the *Gâthâs*, or metrical pieces, is not only described in very brilliant colours in the *Mîkir Yasht*, but there exists also a striking coincidence between several of the single features of this description and the functions attributed to the god *Mitra* of the *Vedas*. But it is evident that in such cases as this we have to do with backslidings into the ancient polytheistic form of worship, which had been replaced, but not entirely extirpated, by the purer religion of Zarathustra.

Now, the present work of a highly promising young Zend scholar deals with two divinities of the latter or *Gâthâ* religion, or, we should rather say, with two of its allegories; for divinities Zarathustra recognised none besides Ahuramazda, the creator and supreme ruler of the world. And we consider it as one of the most important and best-established results of his researches that even Zarathustra himself, however marked an improvement his religious system was upon the mere worship of the personified powers of nature, as prevailing in the ancient Aryan times, was yet greatly indebted to the latter form of faith for the materials of his own, and much more so than the majority of scholars have as yet been prepared to admit. There is, indeed, not one among the six allegories, or highest goods of the *Gâthâs* (the same which are often mentioned as *Ameshaspands* and associates of Ahuramazda in the later books), that is not mentioned in the *Vedas* as well. Two of these, *Ashem* and *Armaiti*, Plutarch's  $\theta\epsilon\circ\zeta\alpha\lambda\theta\epsilon\iota\alpha\zeta$  and  $\theta\epsilon\circ\zeta\alpha\phi\iota\alpha\zeta$ , whom the poets of the *Rigveda* call respectively *Ritam* and *Aramati*, are mentioned quite as often and have nearly the same meaning there as in the *Gâthâs*. *Vohumano*, whom Plutarch calls the  $\theta\epsilon\circ\zeta\alpha\iota\omega\alpha\zeta$ , and whom the later texts represent as sitting on a golden throne, is likewise far more an abstraction than a personal being in the *Gâthâs*; and it is an ingenious conjecture of Fick's, in his essay on the ideas and institutions of the Indo-European period (*Ehemalige Spracheinheit d. Indogerm. Eur.*'s, 1873, pp. 266-285), that our Indo-European forefathers themselves used to ask for "a good mind"—*vohu mano* = Sanskr. *vasu mano* =  $\mu\iota\omega\circ\zeta\eta\zeta$ —in their

prayers. Again, if the Vedic *Kshatrem*, which corresponds to the *Kshathrem* of the *Gâthâs*, and to the *Kshathrem vairim* of the later books, is not a religious term in Sanskrit, it does not occupy a prominent place in Zarathustra's system either. The couple *Haurvatât* and *Ameretât*, lastly, although it appears at first sight to have no exact counterpart in the *Vedas*, is, according to M. Darmesteter's showing, distinctly a creation of the Aryan, if not of the Indo-European, times. In the *Vedas*, as in the *Zendavesta*, the floods and the plants are mentioned and invoked together as the healing powers of nature; as *Haurvatât*, "health," and *Ameretât*, "not-dying," form a couple in the *Avesta*, even so "health" and "long life" are coupled as two chief blessings in the *Vedas*; and M. Darmesteter conjectures that already the Aryans used to ask in their prayers for *Sarvatâti* and *Amaratâti*, these being the most ancient forms of the two words, as may be inferred from a comparison with the corresponding forms in Sanskrit.

Now, the only change which the Zoroastrian religion caused the divine powers of "health" and "not dying," or "immortality," to undergo, consisted in connecting them with the old belief in the vivifying power of the floods and plants, and imparting to them the dignity of deities of these objects, which concrete function was later, in the case of *Haurvatât*, again converted into the abstract one of a god of Wealth, the  $\theta\epsilon\circ\zeta\pi\lambda\omega\iota\omega\zeta$  of Plutarch. Nor has the original signification of *H.* and *A.* completely vanished from the pages of the *Avesta*; on the contrary, even if we omit a few obscure passages, upon which M. Darmesteter appears to us to lay too much stress, the authors of the *Gâthâs* assign at least three different meanings to them: (1) the original meaning of heavenly blessings which the pious worshipper asks for; (2) the meaning of deities and associates of Ahuramazda; (3) the meaning of deities of water and plants, who, as such, grant heavenly food to mortals after their reception into paradise. In the later books of the *Zendavesta*, on the other hand, the concrete meaning has gained a decided preponderance, and we find *H.* and *A.* occasionally used as mere equivalents for water and trees or wood, as the name of *Bacchus* in Latin is used to denote wine. As deities they have in the later Zoroastrian literature two formidable opponents, named *Tairica* and *Zairica*, the demons of hunger and thirst, as the traditional explanation goes; but M. Darmesteter proves etymologically that their names originally designated the reverse of "health and not-dying" (*le non-mourir*)—viz., Senility or Death and Illness. We cannot follow him into all the details of his researches on the history of the two *Genii*, which he brings down even to the present time, tracing in the pious act of the modern Persian peasant who hangs a shred of his ragged cloak upon a sacred shrub the same feeling that prompted King Xerxes, in his expedition against Greece, to hang a golden necklace upon a fine plane-tree which he met with on the road. Suffice it to say that M. Darmesteter shows himself thoroughly well versed in all the manifold departments of literature, Zend

and Pâzend, Greek and Sanskrit, historical and mythical, which every enquiry into the history of the Zoroastrian religion has to be based upon. Of his felicitous conjectures we will only quote one more, his identification of the ten thousand *âthâvaroi* among the Persian troops of Xerxes with the ten thousand plants which enjoy the protection of Ameretât, the deity of Immortality; while Herodotus' (vii., 83) explanation, that there was in that troop always a representative ready to fill the place of every one that should have been killed accounts only for the term *âthâvaroi*, not for the number ten thousand. Of equally general interest is the final transformation of *Khordâd* and *Murdâd*, as they were later called, respectively into deities of fire and of death; this metamorphosis, which was owing to popular etymology, is a true instance, M. Darmesteter observes, of what Max Müller calls the disease of language, viewed as a main source of mythology. The assertion that the terms in which Plutarch refers to the sixth Zoroastrian god mentioned by him contain a literal translation of the opening words of the *Khordâd Yasht* we cannot but consider as wholly unfounded, after a careful perusal of the whole passage in the Zend original. Nor do we think that to see in the religion of the *Gâthâs* nothing but a natural development of the ancient faith of the Iranians, instead of a great religious reform, does sufficient justice to the individual influence of Zarathustra and to the advanced character of his religious principles. But these are minor points, and a treatment of the remaining *Ameshaspands* by the same author, in accordance with the general principles laid down by him for such enquiries, is a thing greatly to be wished for. Or let him pursue his Zend studies in any other form, as he thinks best; after such an instalment as this we have a right to expect none but solid work from him.

JULIUS JOLLY.

*Mycographia; or, Figures of Fungi from all Parts of the World.* By Dr. M. C. Cooke. (London: Williams & Norgate, 1876.)

WITH the third part of this admirable and laborious work the author issues a circular to the effect that, unless a considerable addition to the present number of subscribers can be found, he will be unable to continue it beyond the sixth part, which will complete the first volume. It is to be hoped that so important and useful a work will not fall through for want of a sufficient number of subscribers to pay the actual expenses of publication. More than this Dr. Cooke does not ask or expect. It has been estimated that there are not less than 25,000 species of fungi, and in no branch of botany are figures so essential for the correct determination of species. Improved microscopes and the extension of microscopical research in recent years have added much to our knowledge of the minute fungi, and rendered the writings of Fries and Persoon to a great extent obsolete. As might be expected, much confusion has arisen from different authors forming independent opinions as to which of the not less than twenty species of *Peziza*, for example, now known should be referred to the two or three species described by the

earlier writers; and there is little prospect of uniformity so long as no complete series of analytical figures is in existence. With the exception of the *Hymenomycetes*, few of the groups of fungi have been well illustrated. This is especially the case as regards the *Discomycetes*, a section of the *Ascomycetes*, including about 2,000 species, which Dr. Cooke has taken in hand for coloured illustration. Each part of the work before us contains figures and descriptions of about eighty species; the three together forming an eighth part of the projected monograph of the species of this section of fungi. We find that all the microscopical details are drawn by aid of the camera lucida, to a uniform scale, and printed, from the author's own drawings thus obtained, by photolithography. Not an unimportant feature of this work is the reference under each species to the source whence the specimens were derived from which the figure was prepared. Species described by Fries, Berkeley, Fuckel, Karsten, Desmazières, and others, are illustrated from authentic specimens, affording a proof that no trouble has been spared to ensure the greatest possible accuracy. Among the genera already figured are *Peziza*, *Wynnea*, *Helvella* and *Mitrula*. Whatever view one may take of species, and whether one is interested in this particular group of the vegetable kingdom or not, Dr. Cooke's work, if carried out to completion, will possess a permanent value which no botanist can afford to ignore. It will be a great pity if Dr. Cooke's appeal to the friends of science generally should prove fruitless. We extract the following paragraph from his circular:—

"One hundred additional subscribers are all that are required to guarantee the continuance of its publication. As it is supplied to subscribers at the reduced rate of half-a-guinea each part (if obtained direct from the author), and as only two parts can conveniently be issued during the year, the cost is limited to one guinea per annum."

W. B. HEMSLEY.

#### SCIENCE NOTES.

##### ASTRONOMY.

*The Melbourne Observatory.*—Mr. Ellery's Report to the Board of Visitors has been published, and contains some interesting information as to the work which is being carried out at this Observatory. The chief interest centres in the great reflector, and it is satisfactory to note that some progress has been made with the re-examination of Sir John Herschel's nebulae, the work for which this fine instrument was specially provided, and which has unfortunately been long delayed by various causes, personal and otherwise. When the telescope was first erected at Melbourne, it seems to have been considered throughout the colony that its main purpose was to gratify the curiosity of idle sightseers, and even now we are sorry to learn that forty clear nights out of 150 were *solely* occupied by visitors, who probably would have seen much more with one of the smaller telescopes of the Observatory. A similar practice long prevailed at the Cape Observatory, causing great interruption to important observations, and it required great determination on the part of the present Astronomer, Mr. Stone, to break through the established usage. Although Mr. Ellery has been absent in Europe for the greater part of the past year, the work of the Observatory has been carried on uninterruptedly by his deputy, Mr. White, and the observations of stars—though somewhat restricted of late to allow of the arrears of reductions being cleared off—have been con-

tinued with the transit-circle, Mr. Ellery being justly proud of the work which has already been accomplished by the formation of the valuable Melbourne catalogue. Besides meteorological and magnetical observations, Mr. Ellery has commenced a series of photographs of the sun with a photo-heliograph used in the Transit of Venus, and has obtained 143 sun-pictures during the year, and further proposes to undertake systematic micrometer measures with the eight-inch equatorial.

*The New Star in Cygnus.*—On November 24 Dr. Schmidt remarked a new star of the third magnitude in the constellation Cygnus, which must have blazed out very suddenly, for it was not noticed when he last had an opportunity of observing on November 20 nor on any previous night, and could, therefore, hardly have been as bright as the fifth magnitude. The star very rapidly waned, falling to the fourth magnitude on November 28, to the fifth on November 30, to the sixth on December 6, and to the seventh on December 15, after which date it has but very slowly diminished. The position of the star is R.A.  $21^h 36^m 50^s$ , N.P.D.  $47^\circ 43'$ ; and no record of any star in this place can be found in the Bonn Durchmusterung, which gives all stars down to the ninth magnitude inclusive or in any other catalogue. Thus, till its sudden blazing forth last November, it has presumably been of extreme faintness, like the new star of 1866, *T Coronae*, and others before. Immediately after the discovery Dr. Schmidt at once telegraphed to Prof. Littrow at Vienna, and also wrote to M. Le Verrier at Paris, where a spectroscopic examination of the star was made by M. Cornu on December 2 and 5, though the star had then fallen to the fifth magnitude and the weather was very unfavourable. M. Cornu found the spectrum to consist of bright lines on a faint continuous spectrum almost completely interrupted between the green and blue. The bright lines appear to correspond to hydrogen, sodium or helium, magnesium, and the coronal substance, which gives the line 1474 K in the green. These are in fact the principal elements in the sun's chromosphere, so that the new star has presumably an atmosphere similar in its constitution to that of the sun, and it is this atmosphere which has suddenly blazed forth, the underlying photosphere giving comparatively little light, and thus presenting the exact converse of what occurs in the case of the sun, where the photosphere is so bright as completely to extinguish the light of the chromosphere. It is much to be regretted that no news of the discovery of this new star was sent to this country till December 9, when the published account of the Paris observations arrived. Unfortunately, cloudy weather on the Continent prevented observation at the critical period immediately after the discovery, while, if Prof. Littrow had telegraphed to England, observations might have been made on no less than eight nights preceding December 9. The omission is the more strange since the telegraph companies concerned have with great liberality made a convention, by virtue of which telegrams announcing astronomical discoveries are transmitted free of charge; and this concession is regularly taken advantage of to announce the uninteresting additions which are continually being made to the already too numerous swarm of minor planets. In the case of this star an opportunity, which can hardly be expected to recur soon, has been lost of determining the changes of the relative brightness of the various lines and in their breadths, from which most interesting results as to the temperature and pressure of the vapours in the star's atmosphere might perhaps have followed. The changes in the spectrum of hydrogen, as depending on temperature and pressure, are in particular very remarkable, and a comparison of the three lines of this gas in the new star at different dates might have given most valuable information on this point. Even as it is, M. Cornu has, under very unfavourable circumstances, obtained most important results.

*The Position of the Equinox.*—There has always been a difficulty in fixing the exact position of the point from which right ascensions are reckoned, as it can only be done by observations of the sun, from which the place of passage through the equinox is deduced. Such observations are liable to be affected by all sorts of errors, some of them depending on temperature, which may alter the state of the instrument and the rate of the clock in the interval from day to night and from summer to winter; while others arise from peculiarities in the observer, especially in the habit of observing the first and second limbs of the sun; and others, again, depend on the instrument, whether arising from errors of graduation of the circle or deviation from circularity in the pivots. These latter errors will affect the times of transit of stars and thus make it difficult to obtain a standard catalogue of the right ascensions of fundamental stars. It has naturally been the aim of astronomers to eliminate these various sources of error, and they have so far succeeded as to reduce the outstanding discordances between different sets of observations to a few hundredths of a second; but even these quantities are larger than would be expected if the thousands of observations employed were only free from systematic error. M. Nyren has lately discussed the observations of the sun made at Pulkowa from 1861 to 1870 and has been met with the same difficulties which have puzzled former astronomers, there being a considerable discordance between the declinations obtained by the two observers concerned. M. Nyren's result differs considerably from the mean of those found at other observatories, and in particular by  $0'064$  from the place of the equinox determined by Greenwich observations from 1836 to 1870, and by  $0'055$  from that given by former observations at Pulkowa. Though the places of the fundamental stars may require some slight corrections, they can hardly affect the result by more than a few thousandths of a second, and will therefore not account for the above discordances, which M. Nyren considers must arise from some unknown systematic errors. It is to be remarked that all the determinations of right ascension at Pulkowa have been made by one observer, while another, using a different instrument, has been charged with the observations of declination, and any personality in the habit of observing would affect the two co-ordinates differently. Such personality is commonly different for the two limbs, and consequently affects the place of the sun's centre, so that, as M. Le Verrier has pointed out, it is in the present state of astronomy far more important to multiply observers than observations.

#### MICROSCOPICAL NOTES.

M. E. MAUPAS has a paper in *Comptes Rendus*, November 13, 1876, on the motile condition of the well-known infusorian *Podophrya fixa*. He found numerous specimens among fresh-water algae in streams near Algiers, sometimes free, at others fixed by their long peduncles. Free or fixed, their bodies were always round, sometimes perfectly regular, and the suckers were distributed regularly all over the body, except at one spot where the contractile vesicle is seen. Closely observing these creatures, he noticed, at periods of from half an hour to an hour, the suckers slowly contract and re-enter the body. At the same time the region destitute of these appendages became gently depressed, and formed a large furrow, which soon gave the body a reniform aspect. The surface of the furrow, when strongly magnified, exhibited rows of minute points, or projections, which elongated themselves. Finally, these projections grew into long slender cilia, the body elongated, the suckers disappeared, and the *podophrya* swam freely, turning on itself. After passing some time in this condition, the processes were reversed, the suckers began to reappear, the body to grow shorter and broader, and the vibratile cilia to retract. In about twenty minutes

the original group of and *Ac* well-known by him errors or rejected names and the dale s continuous the life species many that were Maupas *P. fixa* matter. AT Society some c and r purpose grating lines glass a lines of an cut in in an appear lines; the li effect sions too w slits pieces positio the la spring space. double make set be crossi which seen give a action single lines and t A dia lines tain mark that to em terpre &c., logic error. AT Slack merc light to lo diam eight place strob prism glob margin cross lower globe (editi

the original aspect was resumed. The whole group of creatures under the names *Actinophryina* and *Acinetina* requires to be re-examined. The well-known acinetan theory of Stein, abandoned by him of late years, was partly founded upon errors connected with *Podophrya fixa*. Dujardin rejected *Podophrya* as a distinct genus; Pertz named one form *P. libera*, which was stemless, and the researches of Messrs. Dallinger and Drysdale show that without many months of continuous observation it is impossible to work out the life-history of some infusarians, or to say what discrepant-looking forms are stages of the same species. *P. fixa* has been so long observed by so many microscopists, from Ehrenberg downwards, that we cannot suppose the changes noticed by M. Maupas to be common. In Pritchard's book *P. fixa* is stated to be "found among dust-like matter upon the surface of pond-water."

At the meeting of the Royal Microscopical Society on the 3rd inst. Mr. Stephenson exhibited some curious optical experiments with diaphragms and ruled diffraction-gratings, contrived for the purpose by Prof. Abbe of Jena. One of these gratings is formed by ruling a band of vertical lines so as to cut through a silver film on a glass disc. In the upper part of this band the lines are about at the rate of eighteen in the  $\frac{1}{100}$ th of an inch. In the lower part there is an additional line in each interspace. If a diaphragm cut in a piece of card with three slits  $\frac{1}{20}$ th of an inch wide and the same distance apart is placed in an inch-and-a-half objective, the coarser lines appear doubled when the slits are parallel to the lines; when the slits are at right angles to the lines the latter appear as they are. The effect varies somewhat according to the dimensions of the slits and their distance apart. If too wide the experiment does not succeed. With slits of the size mentioned, and B and C eyepieces, we noticed, on rotating the slits from their position at right angles to the lines, which shows the latter as they are, that at about  $45^\circ$  there springs up an additional line in each white interspace. When the parallel position is reached, the doubling of the coarser lines is so effected as to make them coincide, line for line, with the finer set below. Other gratings are ruled with lines crossing at right angles and obliquely. Those which have their lines at right angles are truly seen when the slits are vertical or at  $90^\circ$ , but give oblique patterns at  $45^\circ$ . The nature of this action is well shown by using a diaphragm with a single central fine slit. This renders the coarser lines easily visible when at right angles to them, and they cease to appear at  $45^\circ$ , or when parallel. A diaphragm with a small round hole allows no lines to be seen—the exact size depending upon the objective employed. Round holes of a certain size give the crossed gratings hexagonal markings. These experiments show conclusively that diffraction effects must be carefully studied to enable the microscopist to avoid errors of interpretation. The precise conditions of gratings, &c., will not, of course, be repeated in physiological or other objects, but analogous causes of error may be introduced. We hope Prof. Abbe's experiments will be extensively repeated.

At the same meeting a slide, prepared by Mr. Slack, was exhibited to show the action of small mercury globules mounted in balsam on polarised light. The globules should be of such a size as to look about the eighth of an inch or less in diameter, when viewed with one-sixth or one-eighth objectives. The polarising prism should be placed beneath an achromatic condenser, and a strong light thrown up. When the analysing prism is turned so as to give a dark field, the globules look semi-transparent with luminous margins and four dark marks like an incipient cross. The focus for this optical effect is rather lower than that for viewing the surface of the globule. Pereira, in his work on *Polarised Light* (edit. 1854, p. 137), noticed the action of bubbles in balsam. In this experiment the reflecting

surface of the mercury seems also to operate. Each globule appears surrounded by an empty space as the mercury contracts in cooling and leaves the balsam.

A WANT felt by physiological and other lecturers has just been supplied by Mr. Browning, who has contrived a new nose-piece for lanterns to exhibit microscope slides of the usual  $3 \times 1$  inch size on a screen. It has additional condensing lenses to reduce the pencil of light from electric or oxy-hydrogen apparatus to the right size, and a microscopic apparatus carefully made with achromatic lenses and a suitable eye-piece. The image should be thrown upon a good paper screen, and it will be found that many injected preparations, parts of insects, &c., can be effectively displayed to a considerable audience. The definition is extremely good, as will be found by going close to the screen and noticing the sharpness with which minute hairs, tracheal tubes, and similar structures, are displayed; but, of course, anything that is required to be visible many feet off must be capable of presenting a distinct outline at such a distance. The light of the paraffin lamp belonging to the sciopticon is not sufficient for this purpose, but perhaps some of the most brilliant of the new duplex lamps might suffice for private exhibitions. Changing this nose-piece for that usually employed for larger slides, or *vice versa*, is a quick and easy process.

#### MEETINGS OF SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—(Wednesday, January 3.)

H. SYER CUMING, Esq., F.S.A. Scot., in the Chair. Several fragments of the Roman pavement discovered in 1875 opposite Crosby Hall were exhibited by Mr. R. Earle Way. The pavement was hardly noticed at the period of its discovery, owing to the rapidity with which it was either covered up or destroyed. It had tesserae of red and white, and it most probably formed a part of the large Roman villa of which much of the foundations was met with several years ago in Old Broad Street. Mr. Way also exhibited several other objects of much interest, including some sling-stones from Sidbury Castle, near Sidmouth.—The Rev. C. Boutell presented to the Association and described a capital series of photographs of the Misericordies of the old stalls of Worcester Cathedral, executed probably between the years 1375 and 1400. They were removed in 1551, and have recently been restored by Mr. Perkins and replaced in the choir, but their exact arrangement has been lost.

—Mr. Loftus Brock, F.S.A., read a communication from the Rev. Prebendary Scarth, reporting the discovery of two Roman pigs of lead among the débris of mining works at Charterhouse on the Mendip Hills, bearing the name of Vespasian.—Mr. Walter Money announced the discovery of an ancient chimney-piece of fifteenth-century workmanship in clearing away the site for the municipal buildings at Newbury, and a drawing was exhibited.—The Rev. S. M. Mayhew exhibited several very interesting fibile vessels: a costrel with three loops; a Roman vessel, to which a snail-shell still adhered; and a fragment of figured pottery, made probably in the Rhine provinces in imitation of Arezzo ware. The interest, however, centred in an ancient fragment of a vessel with Chinese characters found with Roman relics, and affording evidence of the extent of Roman commerce.—Mrs. Bailey sent a curious Italian water-bottle of seventeenth-century work, in the form of a melon.—The first paper of the evening was by C. Lynam, Esq., of Stoke-on-Trent, descriptive of the ancient crosses of Staffordshire, and illustrated by a large collection of drawings and casts. These represented several examples of Saxon date, and the similarity to those of Ireland, Wales, Scotland, and Cornwall was pointed out. The second paper was by C. W. Dymond, Esq., of Penalt, on Stanton Drew; and the Chairman read some notes descriptive of several little-known effigies in the churches of Norfolk, which are of considerable interest.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, January 9.)

COL. A. LANE FOX, President, in the Chair. Mr. Moseley, naturalist to the *Challenger* expedition, read a long and most interesting account of the inhabitants of the Admiralty Islands. He considered that in their arts, as shown in the ornamentation of their weapons, &c., they resembled the natives of New Guinea, while in a peculiar note in their chants or singing he noticed a strong Fijian resemblance. Their manner of hafting the stone implements differed from that in other groups, the stone being fixed in a slot in the wood. Obsidian spear and knife heads were shown, the mounting of the obsidian flakes in the spear-heads being effected with a strong gum and twine. The lecturer described most fully the customs, dress, and manners of the natives, and gave some thirty-five words of the language. The whole was illustrated with maps, sketches, and numerous objects.—"Report on Excavations at Cissbury, in October, 1876," by J. Park Harrison. The pit that has been excavated immediately adjoins the one cleared out by Mr. E. Willett in 1874, and is of nearly the same size. There are two platforms, one above the other, in a kind of apse on the highest or eastern side of the pit. Galleries radiate in all directions excepting towards the west, where, under a mass of chalk rock, which projects into the pit some six feet, there is a small chamber. Outside of it a quantity of charcoal and smoked chalk indicated that a fire had been made on the floor of the pit. Lines in different combinations were found at the entrances of two of the galleries, and also upon loose blocks of chalk; some of them may, perhaps, possess a definite meaning; but the majority were most probably idle marks.

LONDON MATHEMATICAL SOCIETY.—(Thursday, January 11.)

S. ROBERTS, Esq., Treasurer, in the Chair. The following communications were made to the Society:—"Determinant Conditions for Curves or Surfaces, of the same Order, having all their Intersections common," Mr. J. Hammond; "Numerical Values of the First Twelve Powers of  $\pi$ , of their Reciprocals, and of certain other Related Quantities," Mr. J. W. L. Glaisher, F.R.S.; "On some General Classes of Multiple Definite Integrals," Mr. E. B. Elliott; "On the Partial Differential Equation  $s + Pp + Qq + Z = 0$ , Prof. H. W. Lloyd Tanner; "Determination of the Axes of a Conic in Trilinear Co-ordinates," Mr. J. J. Walker; "On some Elliptic Function Properties," Prof. H. J. S. Smith, F.R.S.

ROYAL SOCIETY.—(Thursday, January 11.)

DR. HOOKER, C.B., President, in the Chair. The following papers were read:—"On some Phenomena connected with Vision," by B. T. Lowne; "Further Observations on the Locomotor System of Medusae," by G. J. Romanes.

NEW SHAKSPEARE SOCIETY.—(Friday, January 12.)

F. J. FURNIVALL, Esq., Director, in the Chair. Votes of thanks were passed to the auditors of the Society's cash account for 1876, and to the honorary secretary for his services during the past year. A resolution of condolence with the family of the late Mr. Charles Childs, the Society's printer and helper, was also passed.—The paper read was by Mr. Joseph Knight, "On some Points of Contrast between Shakspere and Contemporary English Dramatists." After asserting that the establishment of blank verse as the great medium of dramatic expression was principally due to Marlowe, and showing that with him it reached a point at which little room was left for improvement, Mr. Knight compared certain creations of Marlowe with others of Shakspere. He then instituted comparisons between Shakspere and Marlowe, Webster, and Beaumont and Fletcher, contrasting at some length the terrors of realisation in Webster's *Duchess of Malfi* and *Vittoria Corrombone* with those of suggestion in *Macbeth*. The absence from early dramatic literature of any keen appreciation of domestic life was dwelt upon; and also the fact that throughout the whole range of the Elizabethan drama there is no attempt to dwell on the beauties of landscape—of special flowers, &c. there is much—and scarcely an instance in which the mention of the sea shows any sense that it was an object of delight rather than of terror.

## FINE ART.

*Bracebridge Hall.* By Washington Irving.  
Illustrated by R. Caldecott. (London :  
Macmillan & Co., 1877.)

MR. CALDECOTT's illustrations to *Bracebridge Hall* are distinguished by the same excellent qualities which justified the success of those which appeared last year in *Old Christmas*. The same rare power of drawing movement, the same quick sense of humour with now and then a touch of tender grace, the same spirit and swing which attracted and entertained the reader of *Old Christmas* reappear in *Bracebridge Hall*.

In some respects Mr. Caldecott's present work, though still rather uneven, is in considerable advance upon the point attained last year. The points of failure are still the same, but the failure is not in the same degree. Wherever the treatment is decorative rather than pictorial, Mr. Caldecott succeeds most fully; a full scheme of complicated chiaroscuro, the sustained modelling of the picture by means of light and shade, seems to embarrass him, as it may be said to have embarrassed many great masters of illustrative design. It is, for instance, impossible to go through a series of the works of Gavarni without observing how completely he was foiled to the last by this difficulty. The full-page illustrations of *Bracebridge Hall*, like the full-page illustrations of *Old Christmas*, in which this method of rendering was also attempted, are the least excellent of the volume: the lines of the composition are lost, the whole subject becomes confused, and only here and there some happily touched detail redeems the scene from unskilful commonplace; but when Mr. Caldecott has to detach and space his figures in outline, strengthened only by forcible indications of the general play of light, he often achieves very great success. The row of "Family Servants in Church," "Horsemanship," and the sketch of the General asleep over *The Faerie Queene* on p. 122, are all admirable examples. It is also to be noticed that Mr. Caldecott does not readily seize on mixed sentiment or character. The fresh and careless youth of boys and maidens, or broadly pronounced types of age and eccentricity, are rendered with graceful or lively comedy. The preface page illustrates this excellently. Above, the slight figure of the lad who addresses the two seated girls recalls the charming trio which headed "The Table of Contents" in last year's volume; below, the two old gentlemen solemnly watching their floats from the river-bank are put in with contrasting and unrestrained spirit and humour. But Lady Lillcraft, the quondam Queen of Beauty dethroned by small-pox, and further chastened by advancing years, yet retaining something of her ancient charm and much of her ancient pretensions—this darling creation of the author Mr. Caldecott never succeeds in completely realising. Yet even here (p. 33) there has been no want of intention; there are traces of that honest effort to call up a distinct image of the object represented which differentiates Mr. Caldecott's work from that of nine-tenths of the illustrators of our pictorial literature. His pencil is perhaps most

assured when touching the dogs, horses, and birds which figure in the story. The four unfortunate falcons who appear on page 12, and again on page 127, are masterly studies, not distanced even by the cuts which enliven "The Rookery," and Lady Lillicraft's King Charles, who figures, bursting with food and spite, at the head of "The Widow's Retinue," is a piece of fine observation. The head is, in its way, a gem of beautiful drawing.

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Throughout, nothing is left to chance; the arrangement and grouping of the different subjects has been carefully thought over, and the design has often considerable merit. In short, Mr. Caldecott promises to be an original and very interesting illustrator; and, taking into consideration the sound direction of all his work, the complete development of his talent and the perfecting of his skill would only seem to be a question of time and strength. E. F. S. PATTISON.

## OLD MASTERS AT BURLINGTON HOUSE.

(*Third Notice.—Dutch and Flemish Schools.*)

It was the happy fortune of the Dutchmen in their great seventeenth century to be well-nigh supreme in three branches of Art—in landscape, in portraiture, in the painting of common life. The art which gave expression to religious feeling, and the art of composition and ideal design, had somewhat had their day; and no revival of their glories in later times can overshadow the secular glories won by the art of the Low Countries; by Hobbema in landscape, by Rembrandt in portraiture, by Nicholas Maes and Jan Steen if we take them as representative of two different ways of painting common life with eminent triumph.

And chiefly to-day we speak of this painting of common life, since, of the other two successes, in landscape and in portraiture, there is here in Piccadilly, just now, less overwhelming evidence. First, however, of these. Apart from the sea-pieces of Backhuysen and Van de Velde, and the classical landscapes of the Boths, and the everyday landscapes of Wynants, and the trooper-peopled landscapes of Wouvermans, in which the pure landscape is so seldom the charm, there are the works of three masters, Hobbema, Jacob Ruysdael, and Cuyp. Of Hobbema's two, the palm will probably be given to that lent by Mr. Robarts (No. 139)—a house with a dovecot, under the light shadow of trees, and after exquisite spaces of atmosphere, church-spire, other houses, other trees; a landscape little arranged, but given in its best light, and with all attendant pleasantness of groups and accessories. Then, Cuyp. We have him big and unusual, and unpleasing too, in No. 133, in which the negro-boy and the great horses, brown and grey, crush the charm of the landscape; we have him better, but still less interesting than usual, with less of simplicity and unity, in No. 129 (*View of the Town of Dordt*)—happy in its rosy background light—we have him best in No. 137 (*View on the Maas; Evening*); a typical Cuyp of the greater kind, in which no variety of material or finish of work has lessened the unity of the whole; nay, in which these together have impressed us all the more potently by the richness and completeness of their realisation of what Cuyp painted best and most; the slow and lazy sunshine, on tepid meadows or broad waters, on beast or boat-sail. There is here nothing neglected that could strengthen the impression of slow calm; each object in the picture, down to the very buoy lapped lazily and upborne by the sleepy water, is an added gain to the effect that was sought for. Ruysdael is perhaps seen best in No. 125; a landscape of wood and rocks, the further cliffs seen, grey and broken, through spaces of air.

The great room has several Vandykes, of which two at least show him quite at his strongest. No. 100, Lord Lansdowne's picture of *Henrietta Maria*, stands almost alone in its harmonies of silver and cream colour, and in its perfection of calm grace, in its suggestion of stillness just happily fallen into, from the head to the arm and fingers, from the hair to the folds of the dress; while No. 98, a portrait of *King Charles*, compares favourably with the Queen's possession because it has an unwonted fineness of characterisation: the record of a character of which the traces are too intricate for immediate perception. Vandyke had every reason to study the monarch who not only graciously commanded in the painter's last days that his illness should be stopped, and appropriated 300*l.* for the execution of that royal command, but had also long before encouraged him to more practical effect. And no portrait of Charles, and nothing of Vandyke's, is studied more finely than this. The one sacred piece, by this painter, in the exhibition—Lord Methuen's *Betrayal of Christ*—is, as it may be instructive to mention, declared by competent judges to be an interesting replica of the picture at Madrid.

A small full-length figure of the *Princesse de Condé*, niece of Richelieu (No. 277), shows Terburg in some ways at his best in portraiture. It will indeed be observable that the delicacy of work in the complexion finds no equivalent in the treatment of hair flattened at the forehead and passing behind into ringlets with no texture; but for finish of costume and ease of attitude, the expression, too, of a certain dignity with a certain homeliness, the picture is remarkable; nor has Terburg ever to my knowledge gone further than in this piece, in the rendering of texture of stuffs—of satin more especially, as his wont is: satin with its folds heavy but small; the shadow of one fold on the light of another: the creamy lights, the bluish reflections.

From his dainty art of the boudoir, yet not effeminate, we step to that greatest art in portraiture, the art of Rembrandt. Two examples claim to be here; but one of them, the old woman, is too strangely feeble, too suspicious, to detain us. Lord Lansdowne's picture of the painter by himself (No. 32) is worthy of quite other attention. It is a late picture, as is evident not only from the gathering age of the subject of the picture, but from much of the treatment: the breadth, suggestiveness and happy incompleteness of the work about the eyebrows, showing that unflinching mastery and audacity of hand which came to Rembrandt most fully only late in life, and of which the etching of *John Lutma*, dated 1656, is a supreme instance. To about this period belongs, let us suppose, Lord Lansdowne's picture—about this period, but probably a little later, for more than eight years seem to divide it from one portrait in its own day quite as truth-telling and expressive—a portrait of Rembrandt in middle age—the *Rembrandt Drawing*, dated 1648. A mistake, by the by, to note in a generally accurate catalogue, is the giving of the year 1665 as that of Rembrandt's death. The discoveries of the last few years—now ready to everyone's hand—show him to have died in 1669. Lord Lansdowne's masculine and self-occupied figure—worn, rugged, of keen and concentrated observation—is a late link in the chain of etchings and paintings which show us Rembrandt in all guises, of artist, citizen, masquerader, and at all steps of his life, from youth to age.

And now for such examples as are here, of that great painting of common life by the Dutchmen, which was the outcome and result of general tastes, permanent and widely spread, but intensified at a particular period, as modern criticism in France assures us, by the events of history. The Dutch, more than any other people, knew the charm of the home—the charm of the great open fireside, of the clean-swept tile-hearth, of the

spinet in quiet shadow in its accustomed corner, of the sunlit window-seat, of the expected meal, of the tranquil occupation. They knew it always but knew it best perhaps at the time when their great painters of it rose, when the slow struggle for national independence had ceased—a struggle that had been fought out in nearly every town and village, painfully, so that for years there had been no secure possession nor quiet rest, and the familiar things of every day, when they came to be held surely, were a keen enjoyment, and the charm of home became almost a religion to the people, and their great painters of homely life are its prophets.

The home, indeed, was not seldom the tavern, where instead of the swept and garnished chamber with quaint designs of flooring and window-pane, hangings, and chair stuffs of exquisite and changeful colour—the chamber of De Hooghe, of Maes, of Van der Meer, of Delft—there was the rough table, and the three-legged stool, the beer-pots, the copper vessels, the litter of carrots on bench and floor, the pipe-smoking, lounging and loafing boors sleepy with drink—the tavern of Ostade and of Teniers. The one artist painted the one room, with his keenest pleasure in perception of its ordered harmony, its light stealing in at the window and diffused and modulated on the wall, the yellow shrinking into yellowish-browns, the browns passing by strange reflections into neutral grays and greens, into further glooms of corners receding into ultimate darkness. He painted it—Maes or Van der Meer—with his keenest perception of all this, perhaps too of the quietude of life that became its inmate bending over the spinning-wheel, its solitary musician with slow fingers on the spinet; but painted it with no keener perception than that which guided Teniers to the gesture of the gardener with his barrow (No. 135), to all the fling and movement of the dancing peasant well to the fore in the merry-making crowd (No. 52), or Jan Steen to his profounder portrayal of the comedy of life, to his seizure of all types, evil and good, in the world that chanced to be around him.

First of Maes, represented by two pictures, one by the Queen, and the other by Mr. Robarts the banker. Mr. Robarts's, No. 132, recalls by its subject of a woman near a spinning wheel, the picture in Amsterdam lately successfully engraved by Herr Unger; but in no other way does it suggest reminiscence of the picture in Holland. More powerful than agreeable in its chiaroscuro, less happy than usual in its colour, owing to juxtaposition of the favourite black and red in a manner unwontedly brutal, it is yet not without its own grave charm, and translation of its colours into the black and white of the etcher would make that charm the more readily perceptible. The Queen's *Listener*, No. 71—a girl descending the last turn of the stairs that just hides her, in her silent and arrested moment, from sight of the talking group, lantern-lighted, in some dim background of kitchen or cellar—has an effect of light and shade even broader than the other, yet attained by a greater subtlety of means. The broad and general effect is of high light on the yellowing-white of listener's apron and tippet, and darkening gloom elsewhere—broad with the breadth of Rembrandt, Maes's master—but the subtlety is there too; and the eye, when once familiar with the work, may pass from these broad spaces of warm light, on tippet and large apron, to changing vanishing effects on room-side, chamber-wall, where in tints strangely neutral it is difficult to say whether the light begins to be shadow, or shadow begins to be light, and so, amid half glooms, to isolated points of brightness: the rounded baluster-head catching at just one rounded bit, the stray glimmer; the glimmer breaking out again, yellow and brassy, on the further nails of the straight Dutch chair, that peers from background space and wall in cosy and gathered dimness. Light, in this picture, as in the great example of the master shown last year, is a

moving presence of slow and changeful life, giving life too, and companionship, to the else inanimate things; and Maes and his fellows followed its subtleties on chamber wall and hanging, and in its narrow yet eventful passage from window to hearth—played out its little drama there, within that limited space—much as the more commonly extolled painters of our last generation watched it in problems of conflicting sunshine and shadow in English landscape; nor, when prepossessions are once laid aside, is it perhaps so easy to say whether the greater praise belongs to the one or the other. For it will hardly be urged that the clod of earth, the tree-trunk, the damp herbage, is, for itself, a worthier, a more proper object to be painted than hearth, window, or wall. The artist, giving a quality as well as finding one, exalts and transmutes alike the one thing and the other; and so what Turner and Constable did for the country, Maes and Van der Meer did for the home. So much for Maes's work in the present exhibition: it is not without interest to add that work of the kind for which we who like him have got to like him the most is not that by which in half-way times between his own and ours he has been most widely known. Descamps, for instance, giving account of him in his second volume, speaks of Maes as a painter of portraits, with whom pictures of our kind, here in London, were quite supplementary and secondary work.

Ostade has several things: one or two on a large scale, one or two on a small: the finest and surest bit of execution being No. 72, *The Lawyer*: a keen portrayal of some busied man of middle age deep in his work; around him Ostade's litter, and as this time it cannot be the tavern litter of pipe, carrots, broken bread, it is the litter of letters and books and the accessories of the writer's working-table. More pleasantly composed, if rather less brilliantly painted, is No. 80, *The Musicians*: a man with the fiddle, and others completing the group; the types not agreeable—he rarely allowed them to be, in works designed, it would almost seem, for a revelry of ugliness, in base feature and common thought. But the work shows as well as another his sense, too, of easy balance in composition, and of the pleasantness of texture in woven fabric or glazed clays.

The representation of Teniers is of uncommon completeness, for we have him not only with two of his finest festivals, No. 52 and No. 58 (pictures belonging to the Queen and Baron Rothschild), but in a large market-gardener picture (No. 135), and in the *Guard Room* besides (No. 117). The pictures of the many-figured groups are of old repute and fame. The market-gardener picture speaks for itself, so far as any such picture can; in its kind, it is of incomparable freshness and excellence. The *Guard Room*, said to resemble in many particulars one of the Teniers's best known abroad, is remarkable for quite different qualities of lighting: the various distances from gate to courtyard, from courtyard to gate again, and so beyond, are marked with precision rare and notable. The festival pictures, it must suffice to say, are the most individual, and they excel more, perhaps, in their ordered disorder of grouping than in richness and fineness of characterisation. For this last we turn now finally to Jan Steen.

The seventeenth century had no keener observer of its manners, where its manners were freest, than Jan Steen; and, whatever his own life and tastes may have been, no more pitiless moralist; while in our day Meissonier only has rivalled him in recording, if needs be, on a pin's point, his experience of the face and life that came up to be painted. Where he was small in scale he was so without sense of pettiness, and thus you see his subject face to face, while you look at Gerard Dow's, Mieris's, and Meissonier's, as through the wrong end of the telescope. He painted, with Mieris's care, Hogarth's subjects, with sometimes little less than Hogarth's morals. There

is no more curious mind to study: a mind sometimes much in sympathy, as here in Mr. Robarts's picture (No. 122), with the rough fondlings of a sultan of troopers, and now, as in the great example sold last year from the collection of Mr. Levy, charged with the bitter humour of the scene he painted, the sad and watchful face of the philosophic smoker, removed from the action of the drama, pointing its moral. And there is no Dutchman of more various mind, as even the three pictures in the present exhibition suffice to show. The inexpressibly bad face of the man in No. 50—his seemingly causeless leer as the woman bids him be seated—suggests a story not more void of offence than it is of clearness. But the painter of this loathsome face is the painter also, as in the Queen's *Twelfth Night* (No. 120), of an innocent youngster, button-nosed and Dutch, about to tumble delightedly over the lights on the floor: he is the acute painter here, and in 122, of many older faces rich in experience, yet not vicious nor unkindly, nor without their own homely gravity; and in No. 122, especially, he is the brilliant and even dainty painter of a type of frank maidenhood (the girl in the background rising now to the cellar's topmost step) daintily poised, happily coloured, and of a simple grace beyond the reach of his fellows. He is the painter of all this, above and beyond such texture, light and shadow, as he, like the rest, could master.

The Italian pictures and those of the earlier schools of the North, remain to be spoken of by Mr. Colvin.

FREDERICK WEDMORE.

#### RECENT ACQUISITIONS OF THE BRITISH MUSEUM.

The British Museum has recently purchased a valuable selection of original drawings and sketches from the splendid collection of Mr. Mayor. The whole of this collection, which the catalogue tells us "is the result of forty years' experience and research," was offered to the British Museum a short time ago for 6,000*l.*, but the trustees were probably wise, considering the vast stores of this kind already laid up in the Print Room, in purchasing only a few noteworthy specimens. Of these may be mentioned:—

1. A Virgin and Child, by Altdorfer, drawn with considerable skill in black heightened with white on a prepared ground. The outlines are harsher than with Dürer, and the effect altogether less pleasing, still the types are strongly reminiscent of the great Nürnberg master.

2. A curious subject by Roger Vander Weyden, simply called in the catalogue, "A Wife accused before a Judge." The judge, or king, sits on a chair of state in the centre, while the woman—a tall, dignified figure, in Flemish costume—stands before him to the left, but turns her face away in grief or, may be, righteous wrath. Her accusers, one of whom seems to be addressing the judge, are grouped on the left, and a little dog plays in the foreground before the judge's seat. This possibly may have been a study for some picture illustrating by means of legend the virtue of Justice. Such pictures were often commissioned for council-halls in the Middle Ages, and Roger Vander Weyden is known to have executed a series of four for the Town Hall of Brussels that were unfortunately destroyed at the bombardment of that town in 1695. This, however, can scarcely have been a design for any one of these, which represented the legends of Trajan and Judge Herkenbald, for it does not exactly tally with these histories. The drawing is carefully executed in grey heightened with white on a prepared ground.

3. A very fine pen-drawing washed with bistre, by Cornelius Dusart, representing the interior of a Flemish *cabaret* with peasants and others making merry. In choice of types and in general grouping this drawing closely resembles Adrian Ostade, but there is a great deal more jollity infused into the scene than that painter would

have expressed, who generally drew his peasants as beings bowed down with care even when merry-making.

4. A scene on the banks of a river in Holland, with a pump and various figures surrounding it, by Jan Van Goyen, drawn in black chalk washed with Indian ink.

5. A clever sketch, in pen and bistre, of the interior of some picture-gallery, by Franz Hals. In the centre of the room is a group of amateurs, who are apparently about to examine some bronzes on a table from which the covering is just being withdrawn by an attendant. This drawing came, it is stated, from the well-known collection of Mr. Beckford at Fonthill.

6. A large composition of flowers and leaves, by Jan Van Huysum.

7. A pale mountain landscape with pine trees, by W. Van Nienlandt, showing considerable understanding of the kind of scenery it represents.

8. A lovely little drawing, by Jacob Ruysdael, simply two old boats moored near a group of nearly leafless trees at the bend of a small stream that winds across a Dutch plain, but the whole drawn with so much sympathy and truth that the prosaic scene becomes a delightful little poem.

9. A fine lady and gentleman in Spanish costume, by Esaias Vandervelde.

10. A landscape, by Jan Lievens.

11. A fine head of an old man, by Giovanni Bellini.

12. A detailed ornamental design, by Benvenuto Cellini. These two last are, we believe, the only drawings by Italian masters bought by the museum, although the Mayor collection includes a large number of important examples of Italian art.

Beside these original drawings acquired by purchase, Mrs. Susan Pinkerton, the widow of the well-known editor of *voyages*, has just presented to the museum a curious and extremely rare series of plates illustrating the manufacture of linen. These were executed in 1791-92 by William Hincks, an artist who has now fallen out of remembrance. According to Redgrave's Dictionary, he was born at Waterford, in Ireland, and was entirely self-taught, having been in early life apprenticed to a blacksmith. He exhibited at the Royal Academy in 1781, and tried his hand with some success in history, portrait, and miniature painting. He is also known by his illustrations to *Tristram Shandy*, but perhaps his most interesting work is this set of engravings. These represent the various processes that the flax undergoes from its first being picked to its final weaving into linen cloth. Although probably accurate enough in the drawing of looms, &c., the subject is not treated simply in a modern scientific spirit, but has a quaint old-fashioned grace infused into it. Thus the gentle youths and maidens employed in the manufacture disport themselves in Arcadian fashion, washing the flax in the murmuring brook, peacefully weaving or carding in the great room, enjoying their noontide meal beneath the shadow of a spreading tree, and even wandering away in blissful pairs into the realms of love. This scarcely coincides with one's idea of a great Irish linen-manufactory at the present day, but perhaps in the eighteenth century this pleasing state of manners and morals may have prevailed. The engravings are executed in the stipple manner, and have no particular value as works of art, but are interesting from their rarity and as being the works of an artist of whom very little is known.

MARY M. HEATON.

THE HOUSE AND ARCHIVES OF LUCIUS CAECILIUS JUCUNDUS IN POMPEI.

Rome: December 8, 1876.

A memoir has been written by Prof. Giulio de Petra concerning the *tabellae ceratae*, or records, found at Pompei in the beginning of July, 1875. This memoir was read at a meeting of the Royal Academy dei Lincei held on April 23 last, and I

may remark that two of the foreign associates were present, Field-Marshal von Moltke and Prof. Mommsen. Prof. de Petra's work is not published, a few extracts only having been distributed to the author's friends; therefore a short account of one of the most important discoveries made of late years may not be unwelcome.

Various journals described the finding of the *tabellae*; the Commendatore Fiorelli announced the fact at the Royal Academy dei Lincei; De Petra mentioned it summarily in the *Nuova Antologia*; and, lastly, I myself gave two discourses on the subject at meetings of the Instituto di Corrispondenza Archeologica (v. *Bullettino*, 1876, pp. 12-34).

The house in which the *tabellae* were found belonged to Lucius Caecilius Jucundus, as is evident from an inscription on a very fine bronze likeness found in the atrium, and immediately deposited in the museum. The house is one of the most sumptuous yet excavated, and Dr. A. Mau has just completed an accurate account of it in the number for November of the *Bullettino dell' Instituto* (v. pp. 149, 151, 161, 168, 223, 234). The singularly beautiful decorations of different styles are well preserved, as well as paintings of great merit.

Some remarks, however, may be made with regard to one part of Dr. Mau's description. In the left corner of the Tuscan atrium the base of the Lararium is preserved, which is remarkable for a singular frieze curiously sculptured on a marble slab. It represents a triumphal arch; beside it the front of a temple, with a pedestal on each side, both surmounted by a rude equestrian statue. In the centre of a flight of stairs an altar is burning. Both the arch and the temple are crooked, inclining to the left of the spectator, but, in spite of this, it was evidently intended to represent the monuments of the northern part of the Forum of Pompei—that is to say, the arch to the left and the temple of Jupiter. To the right there is a vase placed upon a *patera*; a portable altar, upon the base of which there is a victim; beneath a sort of canopy there is a female bust, possibly the Pompeian Venus; and, finally, a man leading a bull for the sacrifice. Dr. Mau believes that by the inclination of the buildings the artist intended to indicate the perspective, and by the monstrous character of the statues to represent caricatures. Besides the representation of the temple of Jupiter, it is difficult to explain how a profane joke should have been placed in a Lararium, a place peculiarly destined to religious purposes. Also, if we suppose the altar to have been situated in the Forum, so that the right corner of the temple would be seen, by no possible rule of perspective could the walls have appeared oblique, and the eastern side of the temple would have been visible, of which there is no trace. The figure of the man with the bull being as deformed as the equestrian statues, the sacrifice also must have been a caricature. Another explanation must be sought, and it is highly probable that it was meant to represent the dreadful earthquake of the year 63 A.D. (February 5), which shook Pompei to its foundations previous to its total destruction a few years later; and the sacrifices offered to the tutelary gods to avert their anger.

This opinion, held by the Commendatore Fiorelli, adds much to the interest of the frieze, from which, besides valuable information respecting the topography of the Forum, very interesting details may be deduced concerning the house itself. For it is evident that, if the earthquake of 63 A.D. is represented in the Lararium, the house of Lucius Caecilius Jucundus must have undergone alterations after that date—that is to say, in the last years of the city. Whether or not the owner was alive when the city was destroyed we cannot tell, because our last records of him are in 62 A.D.; so possibly the handsome decorations may have been the work of a rich heir, destined to perish in the final catastrophe.

We gain more personal knowledge of Lucius Caecilius Jucundus from his records than from his house, for they clear up a very important fact of Roman life, showing us how a banking-house was carried on, a subject of much interest to students of ancient law. These records were written partly in *graffito*, partly in ink. As many as 132 were found in a wooden chest, besides many larger tablets coated on both sides with wax, which had never been used. From the wood being unequally carbonised, only a portion of the *tabellae* could be recovered uninjured. Many of those which were found entire owed their preservation to the damp, and upon exposure to the dry atmosphere broke into a thousand minute pieces, a confused heap of carbonised wood, painful to look upon, a perfect mockery of fate. In spite of this, some persons did not lose courage, and actually had the patience to encounter the laborious task of reuniting these pieces. Of course it was not possible to try and fit the pieces one to another, as can be done with fragments of stone or marble. The question was how to unite extremely fragile and minute particles, often smaller than the third of one's nail, and on which single letters were often divided. Human patience would not have sufficed had not chance helped.

The documents of Lucius Caecilius Jucundus consist of three tablets each—sometimes two, two being the indispensable number. Placed one upon the other, they contained the acknowledgment of a debt or the receipt for the money, written with the stylus on wax; and to avoid fraud the two *tabellae* were bound together with a cord passed along a groove hollowed out in the second tablet, which cord was fixed in the wax and sealed with the seals of the witnesses who testified to the validity of the document, and whose names were again signed with ink beside their respective seals. To enable the owner to recognise what the document was, as well as the amount of money and the names of the witnesses, he wrote a memorandum himself, beside the signatures of the witnesses, or else on a third tablet joined to the other two. It happened fortunately that the wax of the seals became liquified, and in this process got diffused, so as to form stains, the irregular and capricious figures of which have been the principal guides in reuniting the fragments. We owe this to Signore Vincenzo Corazza, an old *employé* at the museum, and chief of the laboratory where the Herculanean papyri are unrolled. In this manner most valuable materials have been collected, which will soon be available to students in Prof. de Petra's memoir.

Having compared them with the tablets found in Hungary, and edited by Mommsen in the *Corpus inscriptionum latinorum*, the author divides the Pompeian *tabellae* into deeds which refer to *auctio*nes, and into receipts for payments made to the municipality. He analyses the words and phrases carefully, and the names of the witnesses, comparing them with names found in Pompeian *graffiti* (C.I.L., iv.). He notices the consulates mentioned in the *tabellae*, which from 15 A.D. (C. Drusus Caesar, C. Norbanus Flaccus) attain 62 A.D. (P. Marius Celsus, L. Asinius Gallus). He winds up his erudite preface with an appendix by his brother, Prof. Giuseppe de Petra, upon chemical analyses of the carbon of the *tabellae*.

Passing over the deeds of *auctio*nes, which open a difficult field of study, especially for jurists, it will suffice to notice the registration of payments made by Lucius Caecilius Jucundus to the public exchequer of Pompei. They begin with number 117 (page 73), number 127 (page 79), and end with Lucius Caecilius Jucundus paying 1,662 *sesterii* yearly for the lease of a public building intended for a dye-house for cloth (*fullonica*); four payments of this lease are recorded, from the year 57 A.D. to 60 A.D. He also paid 2,675 *sesterii* yearly for public pasture, of which four payments are recorded, from 56 A.D. to 59 A.D. Lastly, there is a deed recording a payment of 776 *sesterii* on March 14, 53 A.D., for a perpetual

lease (*AVITVM ET PATRITVM*), in the consulate of D. Junius Torquatus and Q. Haterius Antoninus, the Duumviri in Pompei being Q. Caelius Caltius Justus and L. Helvius Blasius Proculus. These payments were made to the servant of the colony, appointed by the Duumviri for the time being. Our knowledge of the Fasti Pompeiani has been greatly increased by these discoveries, and we know who were in office at the time of the riots (*Tacitus, Ann. xiv. 17*), and those who were sent by the Imperial Government to make enquiry concerning the guilty.

Four plates of facsimiles will be published in Prof. de Petra's work, drawn by me, some specimens of which were presented by Commendatore Fiorilli to the Royal Academy dei Lincei and others given by myself to the Instituto. The plan followed has been approved by many, particularly by Prof. Mommsen, who recollects the great difficulties encountered in the Dacian tablets. I conclude by announcing a work by Prof. Mommsen on the Pompeian tablets, which will soon appear. The learned professor wrote lately that the information contained in De Petra's work is far more important than he at first thought.

FELICE BARNABEL.

SALE OF MR. JOHNSTON'S PICTURES IN NEW YORK.

A CORRESPONDENT writes to us:—

"The art-world in this country has been on the tip-toe of excitement in consequence of an unprecedented sale of paintings and other works of art in the city of New York. The collection was formed by Mr. John Taylor Johnston, a distinguished merchant of that city. The total number of works was 323; the sale occupied three evenings, and realized the sum of 332,719 dols. Taken as a whole, this was probably the most extensive and interesting collection of pictures ever made by an American.

"The English school was represented by only two noted names—Holman Hunt, by *Isabella and the Pot of Basil*; and Turner, by *The Slave Ship*. The first brought 2,650 dols. The purchaser was Mr. J. W. Garrett, of Baltimore. *The Slave Ship* was sold for 10,000 dols., and went to Mr. Alfred Pell, of Boston. It was purchased by Mr. Johnston directly from Mr. Ruskin, on the recommendation of a friend, and the price paid for it was then, as I am informed, 20,000 dols. Of Turner's more important pictures there are only two in the United States besides *The Slave Ship*—viz., *Sunset off Staffa*, purchased many years ago by Leslie for Mr. James Lenox, of New York, and *A Coast Scene*, purchased by Mr. Lenox directly from Turner.

"The French school was better represented in the Johnston collection than any other. There were two or three pieces by Meissonier, one of which brought 11,500 dols. from Mr. J. Gordon Bennett. The subject was *Soldiers at Cards*. Another Meissonier, *Marshal Saxe*, brought 8,600 dols. Gérôme had several pictures in the collection, among them the *Death of Caesar*, which was engraved for the *Art Journal* a year or two ago, and which brought 8,030 dols. Some other leading French pictures were sold for the following prices:—*Interior of Santa Maria, Rome*, by Madrazo, 4,600 dols.; *Roll Call of the Last Victims of the Reign of Terror*, by Müller, 8,200 dols.; *The Two Confessors*, by Zamacois, 6,500 dols.; *Autumn Morning, with Cattle*, by Troyon, 9,700 dols.; *Brittany Peasants at Prayer*, by Brion, 7,150 dols.; *On the Way to the Bath*, by Bouguereau, 6,000 dols.; *A Young Roman's Bath*, by Gleyre, 5,200 dols.; *Bandits Surprised*, by Vernet, 6,000 dols.; *Herd of French Cattle*, by Van Marcke, 5,100 dols.; *Arabs Retreating*, by Schreyer, 6,700 dols.; *The Turkish Patrol*, by Decamps, 3,350 dols.; *The Call to Prayer*, by Gérôme, 4,000 dols.; *Forest of Fontainebleau*, by Diaz, 2,650 dols.; and, for lower prices than the last, very good pictures by Corot, Isabey, Frère, Dupré, Rousseau, Jourdan, Ziem, Daubigny, and others. The pictures sold, by other European artists, were as follows:—*Norway Torrent*, by Achenbach, 2,000 dols.; *The Old Beau*, by Knaus, 3,000 dols.; *On the Upper Rhine*, by Koekkoek, 2,800 dols.; *The Reaper's Return*, 5,100 dols.; *Fishing Boats*, by Israels, 2,900 dols.; *Settling Accounts*, by Duyckman, 4,350 dols.;

*Japanese Bazaar*, by Castres, 1,675 dols.; *La Lecture*, by Willenis, 1,975 dols., &c., &c.

"The highest price paid for any one picture at the Johnston sale was 12,500 dols., and that was for the *Niagara*, by the American, Frederick E. Church. It was bought by the trustees of the Corcoran Gallery, at Washington. The sum paid was an advance of 2,500 dols. upon the price originally received by the artist, and, although this is one of his most noted pictures, it is not one of his best. That an American should have thus carried off the palm, on the score of prices, is of course an agreeable fact to the Yankees, but, nevertheless, there were some curious things done by them at the sale in question. They allowed the four pictures by Cole called *The Voyage of Life*, and also his admirable *Mountain Ford*, to go off for about one-half their original cost; and then, on the other hand, they paid more for old pictures by living artists than they would have to pay for better productions at the present time."

NOTES ON ART AND ARCHAEOLOGY.

THE competition opened for a national monument to Martin Luther at Eisleben does not seem to have inspired German artists—at least, the three designs for it that are now being exhibited at the Berlin Academy are extremely poor and conventional. Each one represents Luther with the Bible in his left hand, and gesticulating with his right.

*L'Art* states that M. Champfleury has asked permission to open an exhibition of the unpublished works of the late Henri Monnier, in one of the salles of the Ecole des Beaux-Arts.

THE ceremony of benediction of the new manufactory at Sèvres was performed on January 4, by the Bishop of Versailles. The ovens are stated to be in full activity, and all the works nearly completed.

THE death is announced of the Belgian painter and etcher, Adolphe Dillens, an artist who has acquired considerable reputation in his own country by his faithful representations of the scenery, manners, and dress of Zealand. He was so completely inspired, it is said, by this dismal corner of the earth that he very rarely painted any other.

A catalogue raisonné of 343 drawings by Jacques Callot, in the Uffizi and in private collections, is being published in *L'Art*. Several remarkable facsimile illustrations have been given. In the same journal M. Jean Rousseau has just finished a careful biographical and critical study of Eugène Fromentin.

THE pictures from the Dulwich Gallery are likely to remain at Bethnal Green some time longer, as the arrangements for their reinstallation at Dulwich will not be completed until spring, although the renovation of the Gallery is now nearly finished. The dirty old white-and-gold ceiling has been restored, and the walls repainted in a warm tint, the lower parts in red with gilt mouldings. Although most of the pictures of that Gallery are exceedingly dingy and uninteresting, there are a few—for instance, two fine Cuypa (one of them, according to Hazlitt, "the finest in the world"), a good Rembrandt, one of Murillo's well-known *Beggar-Boys*, several good Dutch landscapes, and the admirable portraits of Mrs. Tickell and Mrs. Sheridan—which well repay the lover of art for a few hours spent at Dulwich. It is to be hoped that when the collection is rearranged the catalogue also will be rewritten and its reckless ascriptions modified. In few galleries are more wretched works ascribed to great masters.

THE Landrat of the canton of Uri has at last yielded to a pressure which has been going on for years, and consented to propose at the next Landsgemeinde the restoration of the Tell's Kapelle, on the Lake of the Four Cantons. The conservative fathers of this ancient republic have probably been moved by the prizes recently offered by the Swiss Kunstverein for four coloured designs for

the frescoes of the inner walls of the chapel. The competition is confined to Swiss artists, either at home or abroad. Three subjects are fixed—Tell's leap from the boat to the spot upon which the chapel stands; the Gessler scene in the Hohle Gasse (the locality of the Küssnacht Tellskapelle); and the shooting at the apple in Altorf; for the fourth subject, the artist may select either the Grüttli oath or the death of Tell. Designs are to be sent in to the committee of the Kunstverein by the middle of May, 1877. Prizes of 1,200 and 800 francs are offered for the two best works. The prize committee consists of M. Théodore von Saussure of Geneva, Profs. Rahn and Stadler of Zürich, and others. In the prospectus issued by the committee the fourth subject, Tell's death, is called a *Sage*, whereby it is naïvely implied, in spite of Rochholz, that the three earlier subjects belong to actual history.

THE *Portfolio* for January opens with the first of Prof. Colvin's promised series of articles on "Albrecht Dürer, his Teachers, Rivals, and Followers." Martin Schongauer, of Colmar, as being "the best engraver in Germany before Dürer," is the master first studied, although there were others, known to us for the most part only by initials, who probably preceded him, and may have been his teachers. Prof. Colvin considers that Schongauer's influence over Dürer's art was not so great as is generally supposed, and it is undoubtedly true that Schongauer's Virgins and Saints have a far more ideal grace and spirituality than those of Dürer, which are conceived in a broad realistic spirit; still, not only in the *Flight into Egypt*, but in several other plates the resemblance in treatment between these two masters is too striking to be merely accidental. It is a rendering by a strong master of the ideas of a weak one. Some of the grace is lost, but power is gained. An etching by Léopold Flameng of that sweet quaint little maiden, *The Daughter of Rubens*, in Earl Spencer's collection, forms a charming frontispiece to this number, in which we are also given an uncompromising but noble portrait by A. Legros of his brother artist, E. J. Poynter, R.A., and a reproduction of Schongauer's plate *The Flight into Egypt*, by the Amand-Durand process, which really leaves nothing better to be desired in the way of facsimile engraving. For all ordinary purposes of pleasure and study such reproductions as this have all the worth of originals, and when we consider what originals cost (400), it is stated, was paid for a print of *The Death of the Virgin*, by Schongauer, last year) we cannot be too grateful for this and other reproductive processes that place these rare treasures within the reach of students in every respect the same, except in regard to antiquity and commercial value, as they exist in the cabinets of collectors.

THE *Gazette des Beaux-Arts* begins the year with the first of a series of articles on the museums of London, contributed by M. Reiset, the director of the national museums of France. The remarks of such an excellent judge upon the value of the treasures of our collections cannot fail to be highly interesting and important, although he especially deprecates the position of certain oracles in matters of art, who about twenty or thirty years ago "ran through the galleries of Europe, upsetting with a single glance all old attributions, and distributing their awards of false or true with the same serenity as the Cardinal in the opera of *La Juive*." It is time, in fact, that the judgments of a certain learned German doctor, which are still somewhat too implicitly accepted in England, were judged in their turn, and it will be well to hear what the more lively, but certainly not less learned, French critic has to say on the subject. He begins by speaking in most flattering terms of our National Gallery as having acquired "a marked place among the great museums of Europe," and proceeds to the examination of the paintings of the earliest Italian schools, throwing no doubt so far upon the careful attributions of the cata-

logue. An etching by M. Rajon from Rembrandt's *Portrait of an Old Lady* (No. 775 in the National Gallery) is given as an illustration, though Rembrandt is not yet touched upon by the critic. A suggestive article on the gestures in some pictures in the Louvre, pointing out that their significance has been often mistaken, is contributed by M. Durany; M. Paul Mantz continues his history of Andrea del Sarto; M. Champfleury gives a short but curious account of satirical illustration in Holland in the eighteenth century, more especially referring to a large folio volume containing a collection of symbolical and satirical prints relating to the rise and fall of the financier Law and his system; M. L. Gonse has a second article on the "Musée de Lille"; Albert Jacquemart's *History of Furniture* is reviewed at length, and numerous illustrations given from it; and Titian's *Entombment*, the prize etching offered this year by the *Gazette des Beaux-Arts*, is described, upon, and the history of the original picture related by M. A. de Montaiglon.

In the recent excavations at Pompeii, a small tavern has been brought to light; the table round which the company sat, and the earthenware pots out of which they had been drinking, were still preserved. On the walls, also, were paintings representing various drinking-scenes, with inscriptions in explanation of their meaning.

AMONG the many recent discoveries in Rome are three columbaria, in which were found paintings, mortuary-stones, lamps, lacrymatories, urns, sculptured emblems in low relief in marble, and vessels containing the ashes of the dead. One of these buildings attracted attention more particularly for the charming paintings that covered the walls, representing scenes of Lavinian and Roman tradition in such vivid colouring that they seem but the work of a few years instead of eighteen centuries back. The chief subjects of Lavinian myth are: the marriage of Aeneas with Lavinia, the departure of Turnus from the palace of Laurentium, the building of Lavinium, the battle on the river Numicus (led by Mezentius against the Rutuli), the apotheosis or disappearance of Aeneas, and, lastly, the expulsion of Mezentius. The scenes of Roman myth are: the exposure of Romulus and Remus on the Tiber, the ravishment by Mars of Rhea Silvia, while drawing water from a fountain, and a battle close to a city on the banks of a river.

THE *Garden* has distinguished itself during the past year by the production of a number of beautifully-coloured plates of new or rare plants. These plants are all drawn by good artists, and the colouring is most carefully and delicately executed, so that they are likely to be appreciated by lovers of art as well as by lovers of flowers. Hardy plants, as being of most interest to the general public, are chiefly selected for illustration.

*Archaeologia: or, Miscellaneous Tracts relating to Antiquity.* Published by the Society of Antiquaries. Vol. 44, Part II. The last half-volume of the *Archaeologia* has only been issued to the Fellows very recently, but the papers contained in it are themselves antiquities, one of them dating as far back as March 31, 1870, and the most modern having been read on May 15, 1873. We have nothing whatever to say against the character of the work. The *Archaeologia* continues to hold the same high place in historical literature that it took from the first, and has maintained without intermission for upwards of a century, but we must protest against this extreme backwardness in the publication of the papers. These things lose half their interest when years are permitted to elapse between the reading of the communications and their appearing in a printed form; nor is this the only, or the chief, reason why procrastination should be avoided. If historical students knew that the record of their labours would be at once given to the world, the *Archaeologia* would be the natural channel through which the

better-skilled among them would communicate with the public. As it is, they are aware that it is but too probable that years may elapse ere their communications see the light, and as a consequence, what they have to tell is frequently published elsewhere, and but too often in journals of merely local circulation. The most important paper in the present part is a communication concerning the early discovery of Australia, by Mr. Richard Henry Major. It successfully disposes of the pretensions of a certain impostor, who has very nearly succeeded, through the mistakes of early map-makers, in snatching that honour from its rightful owners. Mr. Evelyn Philip Shirley's paper on the will and funeral expenses of Montagu, Bishop of Winchester, is very important as a contribution to the history of manners. It shows how impossible it was for a man in the seventeenth century who held a high social position to have a quiet, cheap, and unostentatious funeral, however much he might desire it.

#### THE STAGE.

##### "THE QUEEN OF CONNAUGHT."

THE new play at the Olympic comes to us with something of mystery with regard to the authorship. The authorship, by a writer not unknown in literature, is rumoured, not avowed. In discussing what promise or performance there may be in the piece, this question must be set aside. The piece stands on its own merits. Were the authorship admitted, it might be open to critic or playgoer to say, this or that scene is not up to the standard one would have looked for from a writer not without literary success. The characteristics of his works are here: there, on the other hand, they are not. But as it is, the author of the *Queen of Connaught* has elected to be without a literary Past, and we must respect the choice. What, then, is his Present?

The *Queen of Connaught* is a sensation drama burdened with a purpose. The purpose begins to be spoken of in the first act, and looms into sight before the end of the second. But it is not until the third that it is made plain that the purpose was not to be treated very seriously: that the knotty point whether the improvements of an English landlord might not be forced too violently on an Irish tenant was after all of small account in comparison with the need of sustaining a dull discussion by a brisk attempt at murder, and of making an audience forgive a theme not unconnected with political economy in virtue of the occasion it afforded for the timely dancing of an Irish jig or for the spectacle of a heroine of melodrama asserting her queenship in a den of thieves. Presumably, the author is acquainted with the works of Emile Augier and the younger Dumas, as well as with those of Mr. Edmund Falconer. Presumably he was not content to follow wholly in the track of either. Augier's and Dumas' dull road might be made more inviting by a loan from Falconer; and Falconer's adventurous path made more dignified by talks by the way, in the style of Augier and Dumas. And so it was, so far as we can see, that the *Queen of Connaught* came to be written. Tried by the double test one has a right to apply to it, it must be said in the first place to do as well as *Peep o' Day*—to contain enough of its strictly popular elements. But of the politico-economic or philosophical discussions which are in the works of the leaders of recent French comedy, it has as little as it has of their literary art, of their brilliant paradoxes, witticisms, sharpnesses of observation.

Of course we speak distinctly of the play: not at all of the novel, for, indeed, one would have every willingness to think that the novel might succeed in being that successful compromise which the play only tries in vain to be. Nay, more; the very play itself, in so far as criticism upon it reflects upon its author, may have cause to be

viewed the more indulgently because it is but the dramatised version of a novel. In the novel there may well have been time and opportunity, not, indeed, to dance the jig as well as to carry on the philosophical discussion, but at least to combine the picturesque, the curiosity-piquing, the strictly popular, with something not quite un-instructive or unenlightening. But that hardly exists in the play. Plays, indeed, may be instructive as well as amusing; but hardly amusing when the playwright desires to give grave account of the causes of Irish dissatisfaction, and hardly instructive when he insists upon a jig and an Irish "glory," an attempted murder in the first act, and one or two others later on, to keep up the interest.

The story is of the life of one John Darlington and his wife, the "Queen of Connaught." Travelling on the western seaboard, he, a rich Englishman, with modern notions of a landlord's responsibilities, has met the daughter of the ruined house of the O'Mara's; and, marrying her, has set himself to better the condition of the people who look up to her as their Queen. He is soon among enemies, of whom the chief is a villainous cousin, one Randal Dooneen, who, having, as he imagined, successfully pushed his old love over the cliff into the sea, is anxious to utilise that successful *coup de main* by wedding the Queen of Connaught. But Darlington is preferred before him, and so an enemy is made who will take care that other enemies are not lacking. Randal Dooneen plans the ruin of Darlington's happiness, and plans not without adroitness. He contrives, for instance, that the young English husband shall lie under suspicion of having betrayed the secret of a police-hunted wretch who had asked shelter of his hospitality. He persuades the wife, the Queen of Connaught, that this is so, and in her patriotic eyes no offence could be greater than this of which her husband seems to be guilty. Accordingly, the two are estranged, though not finally separated, and it is only when warning is brought to Mrs. Darlington that an attempt is to be made on her husband's life that she becomes again convinced of her love for him, and makes that triumphant effort to save him which affords an opportunity for the successful closing of the third act amid a brandishing of weapons and a great display of picturesque stage scenery. In the fourth act another attack on the life of Darlington is essayed: this time in his own study, where his wife insists on sitting as a protecting presence. This attack, like the first, is happily frustrated, and its defeat is the means of proving to the wife at last that the meanness of which she had suspected Darlington was the work of her own cousin. The discovery might, indeed, have been earlier made; but in the second act, when the husband asks himself "Why did I not tell her all?" the answer is sufficiently obvious to the playgoer—if he had done so, there would be an end to the play. As it is, ere the curtain falls on the fourth, the husband is not only vindicated, but amply rewarded for the patience he has displayed in keeping his secret so long out of regard for an audience ill-content to be dismissed at half-past nine o'clock. And if Darlington is vindicated, Dooneen is in a sense punished. Nemesis rises in the shape of the undesirable young woman, who managed to survive her fall from the cliff; and reconciliation and atonement bring the story to its end.

The acting presents little that is remarkable. Mr. Neville, indeed, is not less happy than of old in his impersonation of suspected chivalry. He is all that he has been many times before—manly, generous, impetuous in anger and affection—but he has no chance of being anything fresh. Mr. J. A. Arnold, an American player, succeeds so early in the piece in disgusting us with Randal Dooneen that it cannot but occur to us as improbable that the Queen of Connaught should ever have seriously entertained his suit. Mr. Flockton displays, with all command of the traditional

means, the traditional type of downcast crime with which we are familiar in melodrama. Mr. W. J. Hill represents the lazy good-humour of an Irish servant. Miss Camille Dubois appears somewhat misplaced as a sympathetic cousin of the Queen of Connaught. The peasant girl whom Randal would have made away with is played by Miss Carlisle. For Miss Cavendish the part of the Queen of Connaught is not really a great part. It is full, undoubtedly, of occasions for stage display; but of some of these—of pathetic moments especially—the actress does not fully avail herself; while of others, the more dramatic incidents, it must be said that she leaves them only what she found them, occasions of stage display, with little reference to the truth of actual life. An actress so skilful as to have succeeded in overcoming our sense of much that was disagreeable and unwholesome in *The New Magdalen* cannot be happily fitted with a part in which she impresses us so little as in *The Queen of Connaught*. Something of an Irish vivacity she has, indeed, added to her wonted vigour, but of the higher displays of the art of acting there are hardly any in the new play.

FREDERICK WEDMORE.

AT the Opéra Comique, under the direction of Mr. Hollingshead, Mr. Byron's comedy, *The Prompter's Box*, has been revived for a short time.

AT the Royalty a trifle entitled *Happy Hampstead* was produced a few days ago with fair success.

*Fazio*, the one tragedy by which Milman's name retains some place in dramatic literature, will be played this morning at the Lyceum Theatre, Miss Bateman enacting the great character.

MONDAY week is fixed for the first performance at the Lyceum of *Richard the Third*. The performance cannot fail to be interesting; but there would have been more of the interest of experiment had Mr. Irving persisted in his announced intention of performing *Louis the Eleventh*, a piece which is full of opportunities of a rare kind, and a piece the revival of which would at any time be welcome. *Richard the Third*, it is stated, will be played according to the text of Shakspeare, barring only certain omissions and transpositions, for which there is probably sufficient justification. But with Colley Cibber's improvements the Lyceum management has wisely decided to have nothing to do.

## MUSIC.

THE Popular Concerts at St. James's Hall have during the past week presented one or two points of special interest. Foremost among these has been the tardy recognition of one of our most genuine English artists in Mr. Henry Holmes's engagement as leader. It is a cause for surprise that this excellent player and thorough musician should not long since have been heard at the Popular Concerts—the more so as Mr. Chappell has so often shown by his engagement of native pianists and vocalists that he is entirely free from the prejudice against everything English which is sometimes to be noticed in our concert directors. Mr. Henry Holmes, too, is *par excellence* a player of chamber music. On Saturday he led Schubert's octett, and also took part in Mozart's piano quartett in G minor; and on Monday he led in a perfectly masterly way Mendelssohn's quartett in E flat, Op. 12; the Canzonet in which was enthusiastically encored. He also took part in Beethoven's pianoforte trio in G, Op. 1, No. 2, with Mdlle. Marie Krebs and Signor Piatti. We have never heard Mr. Holmes play better: and the interpretation, especially of the slow movement, could scarcely be surpassed. We understand that this admirable violinist will be heard again at the same place on Monday, the 29th. We must pass over the details of the

two concerts of which we are speaking to notice an important novelty given on Monday. This was Brahms's "Liebeslieder" Waltzes, Op. 52. This very original composition is written for pianoforte duet with *ad libitum* voice-parts. It contains eighteen short numbers, all in waltz rhythm, but of the most varied character and expression. The affinity of the genius of Brahms with that of Schubert has been before noticed in these columns; and probably in none of his works is this affinity more clearly to be perceived than in the "Liebeslieder." The idea of writing a work which shall be quite complete as instrumental music, and yet shall allow the addition of voice-parts, is ingenious, and the manner in which the composer has carried it out is admirable. Four of the numbers are duets, two are solos, and the remaining twelve quartets. There is great freshness and charm about the melodies, some of the numbers (such, for instance, as Nos. 1, 6, 8, 9, 10 and 15) being really delightful. The work was performed with the finish which is always to be heard at the Popular Concerts, the pianists being Miss Agnes Zimmermann and Mdlle. Marie Krebs, and the vocalists Mdlles. Sophie Löwe and Redeker, and Messrs. Shakespeare and Pyatt. Another interesting novelty of this concert was Chopin's Rondo in C major for two pianos, a very characteristic, but seldom heard, work of its composer, played to perfection by the two ladies already named.

HERE HERMANN FRANKE began his second series of Chamber Concerts for the present season on Tuesday evening at the Concert-Room of the Royal Academy of Music, Hanover Square. The principal works brought forward were a piano trio (MS.) by Mr. C. Villiers Stanford; Schubert's quartett for strings in A minor, Op. 29; and Rheinberger's piano quartett in E flat.

HAYDN'S *Creation* was performed by the Royal Albert Hall Choral Society on Thursday evening, under the direction of Mr. Joseph Barnby. The principal vocalists announced were Mdlme. Lemmens-Sherington, Mr. Vernon Rigby and Signor Foli.

Two of the Fishmongers' Scholarships at the National Training School for Music having become vacant in consequence of the Company's two candidates elected in May last having gained the Royal Scholarships, thirty-one candidates presented themselves at Fishmongers' Hall on Wednesday week for examination by Mr. John Hullah and Mr. W. C. Cusins, eight of whom were selected for re-examination on the following day. At the conclusion of this second competition the examiners expressed their great regret that there was not a scholarship for each candidate, but, as they only had the power of naming two, they felt that the choice should fall upon Miss Florence Clara Creese and Miss Alice Lemmon, and in addressing the other six in a few appropriate words, they strongly recommended them to pursue their study of music with increased energy, with the view of appearing again upon the first opportunity that might present itself.

THE committee for the Musical Department of the Paris Exhibition of 1878 has been definitely constituted. It consists of the following members:—MM. Ambroise Thomas (President), Gallay and Aug. Wolff (Vice-Presidents), Gustave Chouquet (Secretary), Armingaud, Blanchet, Caillat-Col, Colombier, Dumoustier de Frédilly, Gand, Gautrot *ainé*, Henri Herz, Lecomte, Schaeffer, and Thibouville-Lamy.

M. FRANÇOIS BAZIN, the composer, has been elected Vice-President of the Académie des Beaux-Arts for the present year. M. Colonne, the conductor of the Concerts du Châtelet, and M. Chevillard, professor of the violoncello at the Conservatoire, are named officers of the Académie.

SOME further particulars are given in the last number of the *Musikalischer Wochenschrift* as to the late Hermann Goetz's unfinished opera, *Francesca*

*da Rimini*. It appears that the first two acts are entirely scored, and the third is fully sketched. Shortly before his death the composer entrusted the completion of the work to his friend Capellmeister E. Frank, of Mannheim, with the request that the work should be submitted to Johannus Brahms for final revision. Both these musicians have expressed their willingness to comply with the deceased composer's wishes, and it is expected that at no very distant date the work will be produced on the stage at Mannheim, where also the first performance of *Der Widerspenstigen Zähmung* was given.

THE statement which has appeared in some of the musical papers of Germany, that Brahms had declined the post which was offered him of musical director at Düsseldorf, is now contradicted, and it is stated that he will enter upon his new duties at Easter.

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